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THE PHILHARMONIC-SYMPHONY SOCIETY
OF NEW YORK



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The
Philharmonic-Symphony Society
of New York

Its First Hundred Years

By

JOHN ERSKINE

With Programs of Subscription Concerts

1917 - 1942

NEW YORK

THE MACMILLAN COMPANY

1943

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Preface

FOR THE fiftieth anniversary of the Philharmonic in 1892 Henry Edward Krehbiel prepared a scholarly memorial volume. For the celebration of the seventy-fifth anniversary in 1917 the Society published a second volume containing a "Retrospect" by James Gibbons Huneker, together with the Presidential address of Oswald Garrison Villard, delivered at Carnegie Hall January 17. This third volume deals with the history of the Society during the concluding twenty-five years of its century.

Since the two earlier books are not now easy to get at, the beginnings of the Society are here summarized, with some information not accessible when Mr. Krehbiel and Mr. Huneker wrote. Many facts about the founding of the Society and personal details about the organizers and early members are supplied by *Annals of the New York Stage*, the unique and monumental history by Professor George C. D. Odell. Supplementary details have been gathered from the rich collection of the New York Historical Society and from the newspaper files of the New York Public Library.

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Foreword

IT IS significant that the Philharmonic-Symphony should be celebrating its one-hundredth anniversary during the most perilous time in the nation's history. We are at war; we are locked in a death struggle with powerful enemies whose concepts of an ideal world do not permit to art, any art, its natural and unfettered development, its independence.

The Philharmonic-Symphony Society in its century of providing the public with the best music and the best interpreters of that music, has known other distressing times. There have been other wars, other threats to this country's freedom. These wars have been successfully terminated, the threats dispelled, the principles of American democracy have prevailed. And, perhaps, like the symbol of a great people's liberty, of their vigorous pursuit of that liberty and the enjoyment of its fruits, among which is music, stands the Philharmonic-Symphony Society.

That an institution such as this should have had to contend with trials other than those implicit in wars goes without saying. The Philharmonic-Symphony Society, for example, has known grave financial crises. There have been, at times, obstacles of a different nature to surmount. But the Society has survived through all the dangers, and in its survival lies not only its own physical strength, but also the strength of its spiritual aims.

There must be no blackout of music during the ordeals now facing a war-torn globe, for music is a living idea; it is

THE PHILHARMONIC-SYMPHONY SOCIETY
OF NEW YORK

The Philharmonic-Symphony Society of New York

I

THERE IS a romantic legend that the founder of the Philharmonic Society of New York was a dead man. We here suspect an exaggeration. No doubt the affection in which the city held Daniel Schlesinger, and the love of music which he promoted, fed the impulse which organized the Society in 1842, but the organization would perhaps have occurred even if he had lived. He was a pianist, pupil of Ferdinand Ries—Beethoven's pupil—and of Felix Moscheles. Born at Hamburg December 15, 1799, he came to the United States in 1836, settled in New York, and speedily was recognized as the best pianist and perhaps the best musician in the town. He and William Scharfenberg, also a distinguished pianist and teacher, shared with their friend Ureli Corelli Hill, violinist, a vision of musical performance in New York equal to the best in Europe. Schlesinger's death on June 8, 1839, was a blow to those hopes, and the musicians of the city at once organized a Memorial Concert, June 25, 1839, at the Broadway Tabernacle. The excellent performance of the orchestra on this occasion is said to have prompted or encouraged the organization of the Philharmonic.

The program of the concert deserves careful study. It was printed in the *New York Commercial Advertiser* for June

22, and with minor changes reprinted two days later, and again in the *New York American* on the 25th. We give it here in its later version, though there may have been further changes at the time of the performance.

GRAND MUSICAL SOLEMNITY

in

memory of the late Daniel Schlesinger will take place at the Broadway Tabernacle Tuesday evening, the 25th inst. at 8 o'clock. An orchestra of sixty performers, the Concordia, chorus of forty amateurs, and the following distinguished virtuosi have generously volunteered their valuable services.

SOLO PERFORMERS

Madame Caradori Allan (her first appearance here since her return from the south)

Mr. C. E. Horn, who will sing Haydn's celebrated "Spirit Song"

Mr. Halma (his debut as a vocalist [violinist] here)

Mr. Boucher, Mr. Hill, Mr. Kyle, Mr. Christian, the distinguished amateur, Mr. Scharfenberg

Director of the concert, Mr. Etienne, who will preside at the Piano Forte

Leader of the first part, Mr. Hughes, by permission of Mr. Simpson

Leader of the second part—Mr. Hill

The orchestra of unprecedented strength will embrace all the musical talent of this city, the managers of the Theatres and W. Niblo, Esq. having kindly allowed their most distinguished performers to place themselves at the disposal of the Committee.

PROGRAM

1. Grand Overture—Full Orchestra, composed expressly for the London Philharmonic Society... D. Schlesinger
2. Chorus—Kyrie Eleison Concordia
3. Aria "Was Sag ich," as sung by his request at the author's last concert—Madame Caradori Allan V. Weber
4. Solo—Violin—Grand Variations from *La Norma*—Mr. Halma Bellini

5. Chorus—Concordia
6. Aria di Basso—from *il Flauto Magico*—by an Amateur
7. The Spirit Song—Mr. C. E. Horn.....Haydn
8. Allegro of the celebrated Quartet in C minor, for piano, violin, tenor, and violoncello, Mr. Scharfenberg, Hill, A. T. K., and Boucher.....D. Schlesinger

PART II

1. Grand Overture—*Der Freischutz*—Full Orchestra, in a style hitherto unequalled here.....V. Weber
2. Double Quartet—Concordia
3. Elegie—Violoncello—Mr. Boucher.....Panaika
4. Aria—“Parto ma tu ben mio”—from the *Clemenza di Tito*—Madame Caradori Allan, with clarinet obbligato by Mr. Christian.....Mozart
5. Variation—Flute—Mr. Kyle
6. Grand Chorus—“Herbst am Rhein,” with orchestral accompaniment—The Concordia
7. Air de Duprez—From *Guido and Ginevra*—Mr. HalmaHalevy
8. Finale of the Grand SINFONIA in D major, Beethoven —Full Orchestra

Tickets, 2 dollars each, may be had at the various music stores and of the undersigned, members of the Committee of Arrangements:—

H. Oelrichs	N. T. Hubbard
E. Labatt	Robert L. Stevens
Campbell P. White	J. W. Leavitt
C. H. Sand	Dr. John W. Francis
Henry Brevoort, Jun.	A. Kieckhoeffer
Samuel E. Ward, Jun.	J. Boocock
J. T. Brigham	G. A. Oppenheim
J. M. Jacquelin	

The typesetters of the *Commercial Advertiser* had trouble evidently with names and titles. Practically all the artists deserve a word of comment, but for the moment it is enough to point out that the Director or Conductor was D. G. Etienne, a well known piano teacher, the dean, perhaps, of the city's musicians. Mr. Hughes, who was leader or concert-master of the first part of the program, served at the Park

Theatre not only as violinist but as actor. Edmund Simpson was the manager of the Park. The leader or concertmaster of the second half of the program was Ureli Corelli Hill, violinist and picturesque genius to whom the Philharmonic Society owes eternal gratitude. If Daniel Schlesinger by his death gave occasion to the memorial concert, and if the orchestra at that concert suggested the desirability of continuous symphonic performances on more cheerful occasions, it was the energy of Mr. Hill which focused the generous but vague emotions and got something done.

It is said that the audience of about two thousand people were impressed by what they heard, but it was the professional musicians who foresaw what a permanent orchestra might mean to New York. It can't be said that they acted with dazzling promptness. After three years a number of them, chancing to meet late one evening at the Shakespeare Tavern, decided that they had waited long enough. Mr. Hill seems to have led the discussion that night.

The Shakespeare Tavern was at the southwest corner of Fulton and Nassau Streets, a few steps from the Park Theatre. A tablet on the site tells us that here was organized the Seventh Regiment of the National Guard on August 25, 1824. Fifteen years later, in perhaps the same room, the New York Philharmonic was planned.

The tenth report of the Society gave a comprehensive account of its beginning, which Krehbiel republished in his memorial volume, and which we print again here.

"For several years previous to the spring of 1842 it was a subject of general remark among the leading musicians of New York that there was then no association of professional musicians, nor any complete orchestral band in the city, capable of performing the grand instrumental compositions of the great masters. During this period of time Mr. U. C. Hill, who had formerly spent some time



U.C. Hill

URELI CORELLI HILL, FIRST PRESIDENT AND CONDUCTOR OF THE
PHILHARMONIC SOCIETY

in Europe, was active in urging such musicians as Mr. C. E. Horn, Mr. William Penson, Mr. P. Maroncelli, and others, to unite in a movement for the establishment of a society for the general interest of the art, and for the proper performance of great orchestral pieces.

"At last, wearied with the delays caused by the doubts and fears expressed when any immediate action was suggested, Mr. Hill, with the assistance of Messrs. A. and H. B. Dodworth, and others, assumed the responsibility of calling, and performed the task of notifying the musicians of the city of a meeting at the Apollo Rooms, on Saturday, April 2, 1842. The meeting was called to order by Mr. Hill; Mr. A. P. Heinrich was appointed Chairman, and Mr. F. W. Rosier, Secretary. Mr. Hill then announced that they had met for the purpose of considering the practicability of forming a society of professional musicians residing in the city, having for its object the advancement of instrumental music, and for producing a number of concerts each year of a much higher order than had ever been given in the city. A committee of five, consisting of Messrs. Hill, Penson, Walker, Dodworth, and Rosier, was appointed to frame a constitution, and to report the same on Saturday, April 16, to which time the meeting was adjourned. The whole of the meeting was consumed in discussing the merits of the constitution, and was again adjourned to the 23rd, at which time it was adopted according to the first printed edition, and a government was elected to serve until the September election day. The officers were as follows: President, Mr. U. C. Hill; Vice-President, Mr. A. Reiff; Secretary, Mr. F. W. Rosier; Treasurer, Mr. A. Dodworth, and Librarian, Mr. W. Wood. The number of members that signed the constitution at its adoption was thirty-seven, of which sixteen are yet with us, and twelve are performing members. At the

next meeting, May 7, an addition was made to the number of officers of two Assistants, and Messrs. A. Boucher and H. Otto were elected as such. Meetings for rehearsals were immediately commenced, and continued almost weekly until the first concert, which was given December 7, of the same year. The principal pieces performed were Beethoven's Symphony in C minor, conducted by Mr. U. C. Hill; Von Weber's Overture, 'Oberon,' conducted by Mr. D. G. Etienne, and the Overture in D, by Kalliwoda, conducted by Mr. H. C. Timm. At the September election, previous to this concert, the original officers were reëlected for a year. During the first season only three concerts were given, but before the commencement of the second the constitution was amended in order to give four concerts, and to admit associate members. Soon after this time provision was also made for a sinking fund, but since then there has been no material change in the regulations of the Society.

"It was established and sustained by the indefatigable energy of Mr. U. C. Hill, its President for the first five years and over. It has also received during its whole existence a large share of patronage through the labors of Mr. H. C. Timm and Mr. William Scharfenberg, who, in addition to these tangible aids, have always, in the most cheerful manner and with preëminent success, contributed to our programmes by their valuable and gratuitous services."

The constitution adopted April 23, 1842, limited the membership to seventy, at least fifty-three of whom were to be active performers, but all professors of music. There were to be thirty associate members, professional musicians, who would pay dues of five dollars, in return for which they could attend rehearsals and concerts and constitute a waiting list to fill vacancies. Meetings of the Society for rehearsals

and other business were to take place on alternate Saturdays from October 1 to June 1. Members were to be taxed, if necessary, twenty-five cents a month. Absence from concerts or rehearsals was punishable by fines. Each member of the orchestra was to be paid twenty-five dollars for the season's four concerts and rehearsals, "and as much more as the surplus funds will allow, according to the discretion of the government." A committee of five was provided to pass on orchestral works composed in America, if any such should be submitted. Of the American compositions recommended by the committee at least one should be performed every season.

It is interesting to note that the provision for profit-sharing and if necessary for tax-levying is almost identical with the system followed by the numerous semi-amateur orchestras throughout the United States today. The profits which the Philharmonic players shared during the Society's first fifty years were not large. The individual dividend for the first season was twenty-five dollars, and for the forty-ninth season, two hundred dollars. The smallest dividend, seventeen dollars and fifty cents, was distributed in 1878, the largest, two hundred and twenty-five dollars, in 1886.

II

The artists who took part in the memorial to Schlesinger, and those who appeared in the first Philharmonic concert, were a miscellaneous group but remarkable for their own or any other day, not least so in their vision of a symphonic orchestra which should be organized, launched, and maintained by the players themselves. For their first twenty-five years they elected no President who was not a professional. Pride in their craft was the Philharmonic's earliest and permanent endowment.

Since there was as yet no career to speak of in the United States for the touring artists, these musicians had to find practically their entire opportunity in one city. The portraits of several of them are given in Odell's *Annals of the New York Stage*, Vols. III and IV. Most of their money was earned by teaching, and most of them, therefore, offered instruction on several kinds of instrument. In the earliest roster of Philharmonic players a number of pianists are named as optional performers on the violin, trombone, horn, or organ. From the program of the Schlesinger memorial concert we suspect that many of the players, especially the pianists, were qualified to conduct, or considered themselves so. All the singers and those instrumentalists who earned their living in theatre orchestras were prepared to act if called upon. In those days a musical career had a chameleon aspect which perhaps deceives us. Then as now the true artist specialized, but in order to help out his budget he didn't over-do the specializing. The members of the Philharmonic today are as versatile as their predecessors, perhaps more so. Or putting it the other way, the players then had experience and training almost as rich and complete as the players now.

Most of them had been well taught in Europe, and like Schlesinger, were fairly recent arrivals in New York, but there were some marked exceptions. Ureli Corelli Hill, the executive patron saint of the Society, had a career as fantastic as his name. Puzzled biographers try to help him and themselves out by calling him Uriel or Uriah, but Ureli he was. A brother, George H. Hill, enjoyed wide reputation as a portrayer of comic New England characters, but Ureli was Yankeedom itself. If many facts of his life are now beyond recovery, we may thank his indifference to matters not connected directly with art. Apparently he was born in 1802, and perhaps because his father played the organ in Boston at the Brattle Street Church, it is usually said that Ureli's

birthplace was New England. Some biographers, risking a closer guess, hint that Connecticut produced him, but they prudently venture on no particular part of the state. New York chroniclers, accepting 1802 for the year, say he first saw light in Greenwich Street, but support of this statement is lacking. Where or when he was taught to play the violin or taught himself, we don't know, but in his twenties he was in New York, domiciled at 63 Franklin Street, already enjoying repute as violin teacher and as organizer of concerts. In 1831 he conducted the New York Sacred Music Society in the first complete performance of *The Messiah* ever given in the city. His voyage to Europe for study with Spohr showed his enterprise and his good sense. He needed Spohr's instruction badly. Even after his return, the prestige of work under such a master, though it increased his vogue as a teacher, couldn't do much for his standing as a violinist. He had the wisdom to play little in public. According to his own announcement he was prepared to teach violin or piano, and to take a class in composition. In the field of his true gifts he might have progressed as brilliantly as he began if superabundant energy had not misled him into unblest experiments. He invented a piano which couldn't get out of tune, bells or tubes taking the place of strings. By fanatic promotion of this machine, which seems to have given pleasure to him alone, he achieved ruin.

On the voyage which took him to study with Spohr, Hill had opportunities for much talk with Anthony Reiff, a bassoon player in the Park Theatre, who at the moment was returning to Mainz to visit relatives. They crossed on the St. James, a sailing vessel which made the trip in seventeen days. No doubt their talks had to do with the possibility of a symphonic organization in New York, and it is supposed that Hill roused in Reiff an enthusiasm for the project which proved lasting. Reiff had come to the United States in 1827.

He played not only the bassoon but the oboe and the French horn, he gave lessons on the piano, and for twenty-five years he sang tenor in St. Patrick's Cathedral. He was the first Vice-President of the Society, and his son, Anthony Reiff, Jr., a violinist in the orchestra, later became in turn Vice-President, Chairman of the Board of Trustees, and Chairman of the Music Committee.

When Hill returned from Europe he brought with him William Scharfenberg, described on the program of the memorial concert as an amateur. Scharfenberg was actually one of the best pianists of his day, a pupil of Hummel, a first-rate concert performer, and an all-round musician. He is listed in the second annual report of the Philharmonic as a violinist as well as pianist. In the third season he was the Society's Secretary, Vice-President in the ninth season, Treasurer from the eleventh to the sixteenth, for several years thereafter an Assistant Director, and President from 1863 to 1867. He was senior partner of Scharfenberg and Luis, music importers. No member of the early Society enjoyed a warmer regard from his fellow citizens.

H. C. Timm was born in Hamburg in 1811 and came to New York in 1835. Though he was highly esteemed as a pianist, he earned his living as second horn in the orchestra of the Park Theatre, and in several successive churches he officiated also as organist. He seems to have played the trombone on many occasions also. In the third and fourth seasons he acted as Assistant Librarian, in the fifth season he was Vice-President, and from the seventh to the twenty-second he was President. His portrait shows an unusually interesting face, clean-shaven, clear-eyed, high-browed—though as a matter of fact the portraits of the time would lead us to believe that all instrumentalists had high foreheads and all singers low ones. Whether this is history or a convention in the engraver's art, we cannot now determine.

Timm was for some years organist at St. Thomas's Church and almost invariably the accompanist of Philharmonic soloists when accompaniment was needed. He had a wide reputation for extraordinary skill in sight-reading, especially in reading orchestral scores.

The portrait of F. W. Rosier, 'cellist, with mutton chop whiskers and deep-set dreamy eyes, strongly suggests César Franck.

John A. Kyle, the flute player, enjoyed an immense popularity, as all concert programs of the day indicate. He wore his black hair rather long, and managed to get a striking effect with a flowing black stock which seemed to continue his coiffure over his white shirt into the capacious bosom of his white waistcoat. An extremely black mustache and a small goatee completed an equipment which even if he hadn't blown a note would have been a performance in itself. But in spite of his dandyism he was an excellent artist.

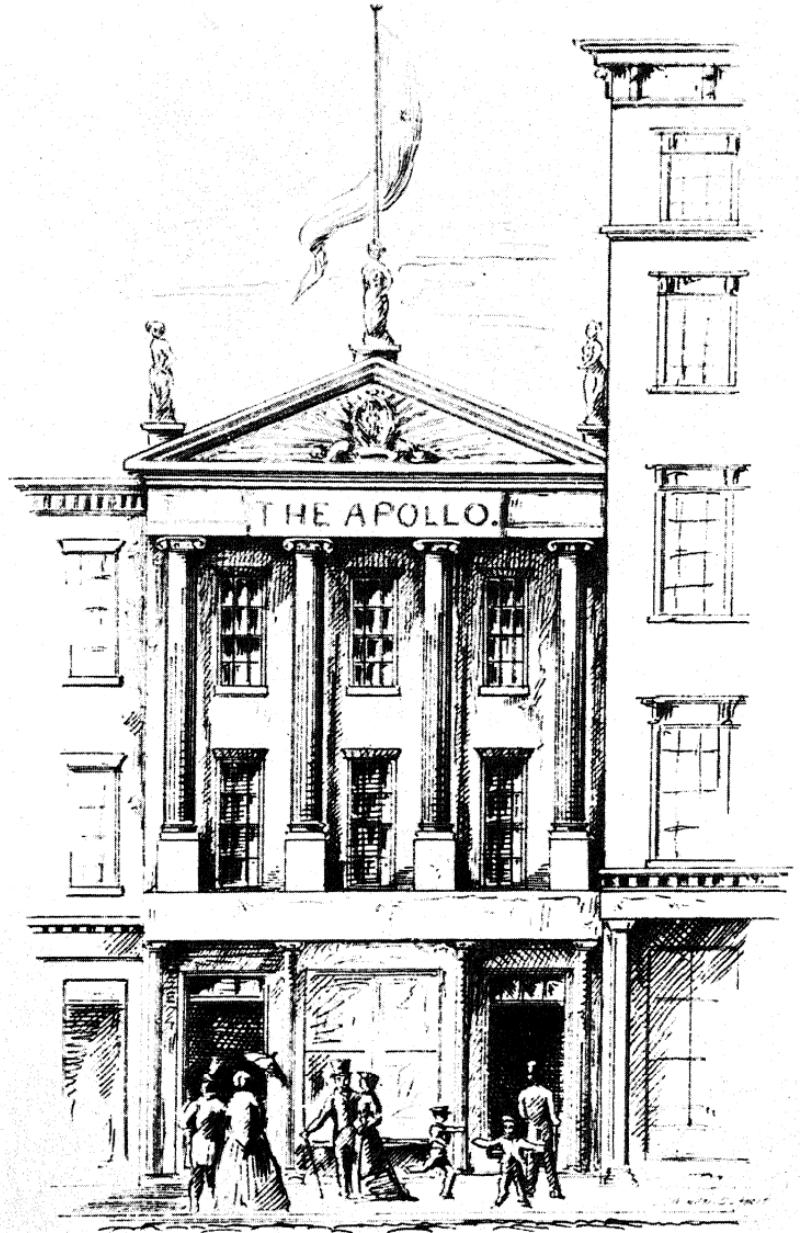
III

The Philharmonic's hundred years are naturally bound up with the growth of New York City. From the Apollo Rooms to Carnegie Hall there have been changes in the quality as well as the location of the auditoriums which have housed the Society's concerts—housed them, that is, never quite adequately, or adequately only for a time. The population has grown and has shifted, but so has the conception of music's service to the general public. No hall at any time, not even now, has quite measured up to the Philharmonic's ideals. The New York of 1842 could imagine no building dedicated exclusively to concerts, least of all to symphony concerts, nor any considerable public for great music beyond the fortunate who had enjoyed educational advantages. This

country still held the old-world persuasion that the arts were for the upper classes, who should have the best seats in a concert hall or theatre, paying of course the highest prices. Those who could not afford the top price but who still appreciated art would be few, easily accommodated in a cheap balcony or gallery. Then, as now, no orchestra could hope to find an auditorium with seating capacity which would bring in enough for fair salaries, according to the standards of the day. Theatres were usually small. If musicians were paid even as much as actors, symphony concerts, with a large number of players, would involve terrific cost. The Philharmonic Society was possible only because the players organized for love of the music, expecting, and for decades receiving, no adequate or even respectable recompense in money. The tendency, however, to look for a larger hall shows the double pressure, to let the music be heard by more people, and to produce it by sacrifices less quixotic.

Krehbiel, in the appendix of his memorial volume, gives the programs of the Society, concert by concert, for the first fifty years, and notes carefully in what hall each concert took place. Since it was during its first half century that the Philharmonic did most of its migrating, this record is invaluable. Krehbiel knew the older city well, but perhaps because he himself was so familiar with it he neglected to give also the precise location of these halls, and today few of us know where they stood.

The Broadway Tabernacle, in which the memorial concert to Schlesinger was held, became useful again, as we shall see, when the Philharmonic was looking for a large auditorium. This building, on Broadway between Leonard and Worth Streets, was originally intended for a church. The optimism of the congregation must have been great; it was planned to accommodate well over two thousand. Fortunately it possessed unusually good acoustics, so that when the congrega-



THE APOLLO ROOMS, WHERE THE PHILHARMONIC SOCIETY GAVE
ITS FIRST CONCERT ON DECEMBER 7, 1842

tion moved elsewhere the rather unsightly building continued to shelter large gatherings, usually political assemblies, or lectures by itinerant prophets and evangelists, in the various philosophical vogues fashionable throughout the United States in the first half of the nineteenth century. From time to time the Tabernacle was dignified, as on the occasion of the Schlesinger memorial, by a notable concert. Ole Bull and Vieuxtemps played there, and here Jenny Lind would have won the adoration of New Yorkers if Barnum at the last moment hadn't discovered that Castle Garden at a pinch could hold a few more.

The mention of Castle Garden gives us an excuse for recording somewhat out of chronological order the Grand Festival Concert, which the Philharmonic gave in that romantic auditorium on May 20, 1846. The purpose of the concert was to raise funds "for the erection of Philharmonic Hall, fully commensurate with the wants of the New York public." Philharmonic Hall has not yet come into being, but the orchestra in its fourth season had the right idea. Their program in Castle Garden is remembered especially for the first performance in America of Beethoven's *Ninth Symphony*.

The Apollo Room or Rooms, in which the Philharmonic was organized and in which its first concerts were held, stood on the east side of Broadway between Walker and Canal Streets. A rare picture of it is reproduced in Odell's *Annals*, Vol. IV, p. 174. This modest but well-designed building, classical in style, displayed in the pediment of its temple-like façade a rising sun, and underneath, for explanatory legend, in large letters across the whole building, "The Apollo." It contained meeting rooms of various sizes, the largest of which could be used as theatre or concert hall. At various moments the Apollo was known as Euterpean Hall and—for a few weeks—as the Broadway Theatre. In New York poli-

tics it is remembered as the headquarters of an influential Democratic Club, with reform tendencies. Here, from 1842 to 1852, the Philharmonic gave its concerts—with the exception of the seventh season, 1848–1849, when the Society used the Assembly Rooms of the Chinese Buildings. The present chronicler has been unable so far to trace the Chinese Buildings, either in the city directories or in the contemporary press.

During the tenth season, 1851–1852, and again in the thirteenth and fourteenth, the Philharmonic gave its concerts at Niblo's, once a famous establishment on the block bounded by Broadway, Prince, Houston, and Crosby Streets. Niblo's was referred to sometimes as the Concert Room, at other times as the Garden. The building itself, used not only for concerts, vocal and instrumental, but also for vaudeville and light farces, was an ornate casino placed well back from the street and shaded by trees. The room was spacious and airy, and in the matter of acoustics fairly satisfactory. The well-landscaped grounds were furnished with tables and settees where in warm weather refreshments were served. No doubt the Philharmonic concerts elevated the casino's reputation. Usually the premises were leased for dances and "acrobatic performances." There was one entrance on Broadway for those who wished ice cream, lemonade or something stronger, and a second gate for those who craved symphonic or other music.

The first Philharmonic concert in the twelfth season, 1853–1854, was held in Metropolitan Hall, the other three in the Broadway Tabernacle. Metropolitan Hall, originally called Tripler Hall, was at Broadway and Bond Street.

With the fifteenth season, 1856–1857, the Philharmonic began its long association with the Academy of Music at the northeast corner of Fourteenth Street and Irving Place. This beautiful auditorium, built in 1854, destroyed by fire

in 1866 and re-opened in 1868, was New York's opera home until the Metropolitan moved the fashion uptown. The Academy had famous neighbors. A few doors away, on the north side of Fourteenth Street, No. 109-111, was Steinway Hall, the concert room in the offices of Steinway and Sons, master piano-makers. The long collaboration between Steinway's and the Philharmonic in the spreading of good music deserves a volume by itself. At the southwest corner of Fifteenth Street and Irving Place, across the street from the Academy, Irving Hall was built in 1860 for concerts, lectures, political meetings, dramatic entertainment. In 1892 it became the Irving Place Theatre, where Heinrich Conried gave distinguished performances of classical and modern German plays. The house survives as a shrine of burlesque.

At the outbreak of the Civil War the officers of the Philharmonic, expecting a falling off in attendance, transferred their concerts from the Academy to the smaller Irving Hall, where they remained from 1861 to 1863. After the fire at the Academy and until its restoration, the concerts were given in Steinway Hall, from 1866 to 1868. The Philharmonic then remained at the Academy until the forty-fifth season, 1886-1887, when the concerts were removed to the new Metropolitan Opera House.

For its fifty-first season, 1892-1893, the Philharmonic moved to the new Carnegie Hall, which has been its home ever since. Known until 1894 as the New York Music Hall, the Carnegie auditorium was dedicated on May 5, 1891, and the first Philharmonic concert was given there on November 18, 1892, Anton Seidl conducting.

IV

For a quarter of a century the Philharmonic preserved its professional tradition. Although non-performing music lovers

were among its most useful associate members, no amateur until 1867 held office. In the twenty-sixth season Dr. R. Ogden Doremus was elected President, serving until 1870. Dr. Doremus, Professor of Chemistry at New York University, contributed so much to the general repute of the orchestra that he must have a special word in any account of its history. Perhaps it would be more accurate to say not that he contributed to the Philharmonic's reputation, but that he taught the city to realize the orchestra's importance. His influence among his contemporaries was great; unless this fact were counted in, the success of his idealism would not explain itself. Convinced that the Philharmonic had accepted too modestly a certain indifference in the growing town toward all music, he insisted that the number of players in the orchestra should be increased to a hundred, that the concerts should be given in the Academy of Music, the best hall in the city, that the players should wear formal dress for the evening concerts, and that only the most important soloists should be engaged and at their regular fees. The purpose of these measures is obvious; he wished for the Society an increase in prestige and in self-respect. Soloists had previously donated their services as if to a charitable cause; they were reluctant to refuse a request from their fellow musicians, yet they could hardly accept with enthusiasm. For these reasons perhaps their good will toward the Philharmonic was tempered with irritation. Dr. Doremus improved the atmosphere. He must have been a forceful leader to wangle regular fees for soloists out of a society of professional musicians who were not yet themselves adequately paid.

He had other instincts of sound showmanship not always discovered in professors. When the Philharmonic on May 8, 1869, gave the first performance of Schumann's *Manfred*, he persuaded Edwin Booth to recite the soliloquy from Byron's poem. The correspondence between Dr. Doremus

and Edwin Booth referring to this occasion is given in Krehbiel's memorial.

On September 9, 1865, Carl Bergmann was engaged at a salary of a thousand dollars as the Philharmonic's first permanent conductor. Bergmann had led a number of concerts during the previous six years or more, and had gradually emerged as the genius that he was. The early concerts were led chiefly by U. C. Hill, H. C. Timm, and George Loder, a gifted English musician who for five years played double bass in the orchestra. The first conductor, however, who deeply impressed both the Society and the public was Theodore Eisfeld, a recent arrival from Germany who led the third concert in the seventh season, 1848-1849, and all the concerts in the fifteenth and sixteenth seasons. Carl Bergmann was in charge for the seventeenth season. He was more than a first-rate conductor; he was a born missionary of the type we remember with gratitude in Theodore Thomas and Leopold Damrosch. On his arrival in America in 1850 he found employment as a 'cellist in a touring orchestra, later became its conductor, then settled permanently in New York, and from 1855 shared the Philharmonic desk for ten years with Theodore Eisfeld. Thereafter, until his death in 1876, he was the only conductor. Krehbiel says that he "was the inspiration and the model for Theodore Thomas, and in a manner his influence has been at work in the marvelous educational labor which Mr. Thomas has performed in all parts of the United States."

It was fortunate for the Society that Bergmann was its leader while Dr. Doremus was its President. These two men raised orchestral concerts in New York from mere entertainment, however serious, to a concept of educational and therefore of social responsibility.

When Bergmann resigned the conductorship, Theodore Thomas had already inaugurated his popular symphony con-

certs, the merit of which provided a rivalry which seriously challenged the Philharmonic. Since a conductor was needed who could meet Thomas on his own ground, Leopold Damrosch was engaged. Dr. Damrosch had come to New York in 1871 to conduct the Männergesangverein Arion, and in 1874 he founded the New York Oratorio Society. His programs for the six concerts of the Philharmonic's thirty-sixth season, 1877-1878, were brilliant, but they included more Wagner than most New Yorkers had yet listened to. In his enthusiasm for the new music, Leopold Damrosch somewhat out-ran the public taste. For the next season the Philharmonic appropriated the rival conductor, Theodore Thomas, who remained its leader, with the exception of one year, until 1891. During the thirty-seventh season, 1878-1879, the conductor was Adolph Neuendorf.

In 1891 Thomas left New York for Chicago, and was succeeded at the Philharmonic by Anton Seidl, who led the Society through exciting and memorable seasons until his sudden death in 1898. For the next four years the conductor was Emil Paur, for the following season Walter Damrosch, Leopold's famous son, and for the next three years, November, 1903 to March, 1906, there was a parade of visiting conductors, only one of them, Victor Herbert, an American. These distinguished visitors were: Edouard Colonne, Gustav F. Kogel, Henry J. Wood, Victor Herbert, Felix Weingartner, W. Safonoff, Richard Strauss, Karl Panzner, Willem Mengelberg, Max Fiedler, Ernst Kunwald, and Fritz Steinbach.

From 1906 to 1909 Wassily Safonoff conducted, from 1909 to 1911 the great Gustav Mahler, from 1911 to 1923 Josef Stransky. During the last twenty years the roster of permanent and visiting conductors is so remarkable that it seems best to give it season by season.

1920-21—Conductor, Josef Stransky; Associate Conductor, Henry Hadley

1921-22—Conductor, Josef Stransky; Associate Conductor, Henry Hadley; Guest Conductors, Willem Mengelberg and Artur Bodanzky

1922-23—Conductors, Josef Stransky, Willem Mengelberg; Associate Conductor, Henry Hadley

1923-24—Conductors, Willem Mengelberg, Willem van Hoogstraten; Associate Conductor, Henry Hadley

1924-25—Conductors, Willem Mengelberg, Willem van Hoogstraten; Associate Conductor, Henry Hadley; Guest Conductors, Igor Stravinsky, Wilhelm Furtwaengler

1925-26—Conductors, Willem Mengelberg, Wilhelm Furtwaengler; Associate Conductor, Henry Hadley; Guest Conductor, Arturo Toscanini

1926-27—Conductors, Willem Mengelberg, Wilhelm Furtwaengler; Associate Conductor, Henry Hadley; Guest Conductors, Arturo Toscanini, Hans Lange, Fritz Reiner, Georges Georgesco

1927-28—Conductors, Willem Mengelberg, Arturo Toscanini; Guest Conductors, Sir Thomas Beecham, Bernardino Molinari

1928-29—Conductors, Willem Mengelberg, Arturo Toscanini; Guest Conductors, Walter Damrosch, Ossip Gabrilowitsch, Arthur Honegger, Clemens Krauss, Bernardino Molinari, Fritz Reiner; Assistant Conductor, Hans Lange

1929-30—Conductors, Arturo Toscanini, Willem Mengelberg, Bernardino Molinari; Assistant Conductor, Hans Lange

1930-31—Conductors, Arturo Toscanini, Bernardino Molinari, Erich Kleiber, Guest Conductor, Leopold Stokowski; Assistant Conductor, Hans Lange

1931-32—Conductors, Arturo Toscanini, Bruno Walter, Erich Kleiber; Guest Conductors, Sir Thomas Beecham, Ossip Gabrilowitsch, Vladimir Golschmann, Ottorino Respighi; Assistant Conductor, Hans Lange

1932-33—Conductors, Arturo Toscanini, Bruno Walter; Guest Conductor, Issay Dobrowen; Assistant Conductor, Hans Lange

1933-34—Conductors, Arturo Toscanini, Bruno Walter, Hans Lange

1934-35—Conductors, Arturo Toscanini, Otto Klemperer, Artur Rodzinski, Bruno Walter, Hans Lange, Werner Janssen

1935-36—Conductors, Arturo Toscanini, Otto Klemperer, Hans Lange, Sir Thomas Beecham

1936-37—Conductors, John Barbirolli, Artur Rodzinski; Guest Composer-Conductors, Carlos Chavez, Georges Enesco, Igor Stravinsky

1937-38—Conductor, John Barbirolli; Guest Composer-Conductor, Georges Enesco

1938-39—Conductor, John Barbirolli; Guest Conductor, Georges Enesco

1939-40—Conductor, John Barbirolli; Guest Conductors, Igor Stravinsky, Albert Stoessel

1940-41—Conductor, John Barbirolli; Guest Conductors, Dimitri Mitropoulos, Bruno Walter, Walter Damrosch

1941-42—Conductors, Leopold Stokowski, John Barbirolli, Bruno Walter, Artur Rodzinski, Dimitri Mitropoulos, Fritz Busch, Eugene Goossens, Serge Koussevitzky, Walter Damrosch, Arturo Toscanini

This impressive list reminds us that the twentieth century has been the era of great conductors. Whether the popularizer and the musician-educator of the type of Theodore Thomas and Leopold Damrosch does more for the progress of music than the virtuoso-conductor, we may argue according to our convictions, but with Anton Seidl the Philharmonic had its first experience of a personality which dominated the public and which was difficult to replace. After Seidl's death popular support of the orchestra fell away, and the directing board of the Society began casting about, not simply for good musicians, but for personalities which would draw. The search is represented in this list of changing conductors and associate conductors. Some harm was undoubtedly done to the sane love of music. The masterpieces themselves were for some of the audience forgotten in the personality of the conductor. On the other hand, the rivalry of gifted men resulted in extraordinary programs superbly rendered. With the coming of Arturo Toscanini a climax of perfection was reached which critics of all types applauded, and to which the public gave its grateful and unqualified admiration. Toscanini raised the orchestra to an unheard-of discipline and efficiency, and his reading of the

masterpieces season after season illustrated the unusual combination which marks his genius, originality and respect for the text—the kind of originality which finds novelties not by departing from the text but by digging into it. To accept the Philharmonic's leadership after Toscanini would have been for any artist a frightening task. It is to John Barbirolli's lasting honor that he has carried on with the loyal affection of his orchestra and of his audience.

The era of virtuoso conductors has been an era also of powerful music unions and therefore of increased salaries for the players. In an orchestra like the Philharmonic there is at every desk a highly trained and experienced artist, who well earns every cent he receives. So long as conductors are now paid annually far more than the thousand dollars which the Philharmonic voted to its first permanent conductor, there is no obvious reason why the earnings of the players should not be increased in proportion, but all these increases taken together add up to a formidable budget, and for an honest record of the Philharmonic's history we must note here that the years which have produced for the public the best musical entertainment have given the directors their worst headaches. We still lack concert halls large enough to accommodate at moderate prices all who would come if they could afford it, but even if we had such halls there is no hope that the revenue would balance the cost. Symphonic music of the highest quality is now in the same plight as opera. It cannot be financed on any economic basis, and yet its appeal is to a large and growing public who feel, and doubtless rightly, that somehow and somewhere they should be able to hear the best music performed in the best way.

Occasional endowments there have been, but never in sufficient amount. The Philharmonic continues its splendid career only because its Board of Directors and other friends constantly come to its rescue. In 1909 there was a reorgan-

ization of the Society by which the players were guaranteed full employment, the Directors assuming the deficits. At his death in 1911, Joseph Pulitzer left to the Philharmonic nine hundred thousand dollars, expressing the wish that his favorite composers would be given special attention on the programs. This condition presented no difficulties, since his favorites were Beethoven, Wagner, and Liszt. If other millionaires will now bequeath even larger sums, no doubt the Society will undertake for a long future to perform Bach, Haydn, and Mozart. But these other millionaires do not as yet appear.

V

By its present name we are reminded that the New York Philharmonic-Symphony Society is an amalgamation of two orchestras. It unites two traditions, one starting, as we have here described, from the earliest Philharmonic concerts in 1842, the other, less venerable but hardly less important, an outgrowth of Dr. Leopold Damrosch's great work for choral music. At Anton Rubinstein's suggestion Damrosch founded the Oratorio Society in 1873, inviting a few singers to his house, and inspiring them with the vision of a well-trained and well-practiced chorus whose performances might equal in quality the best instrumental concerts. With fewer than twenty members the new society began rehearsing in Trinity Chapel, of Trinity Parish, 25th Street near Broadway. By the time the first concert was given, December 3, 1873, in the warerooms of the Knabe Piano Company, the chorus numbered between fifty and sixty. The Chairman of the Board of Directors was Dr. Frederick A. P. Barnard, the famous educator, President of Columbia College, whose patronage of music seems all the more disinterested since he was stone deaf.

The immediate and continued success of the Oratorio Society encouraged Dr. Leopold Damrosch to establish the New York Symphony, which gave its first concert on November 9, 1878, in Steinway Hall on 14th Street. A rivalry was immediately established with the Philharmonic, to the lasting benefit of music lovers in the city. There is little doubt that each orchestra exerted itself to excel both in the choice of programs and in performing-excellence. The Symphony had the advantage of close association with the Oratorio Society and with the Arion Society. In 1879, with the cooperation of these groups, it gave five performances of Berlioz's *Damnation of Faust*—performances which were little short of sensational. In May, 1881, at the Seventh Regiment Armory, in the first great musical festival given in New York, Berlioz's *Requiem* was performed, Rubinstein's *Tower of Babel*, and Beethoven's *Ninth Symphony*, with augmented orchestra and augmented chorus.

When Leopold Damrosch died suddenly in 1885, his son Walter, then twenty-three years old, took charge both of the orchestra and of the Oratorio Society, replacing his father also at the Metropolitan Opera. Leopold Damrosch's achievement in founding the Symphony was all but over-shadowed by his son's genius for program-making, and the concerts of the Symphony Society for many years continued to set an example in open-minded pioneering, from which the Philharmonic-Symphony no doubt profited. Walter Damrosch inherited his father's extraordinary ability not only to produce music but to enlist strong champions in its support. In 1903 the Symphony Society, after some financial vicissitudes, was subsidized by Harry Harkness Flagler, whose name is not likely to be forgotten by the city to whose education and delight he has devoted his fortune and his enthusiasm. Through his aid the Symphony increased the number of its rehearsals and concerts. In 1914 he began to

underwrite all deficits, and in 1920 he provided for a European tour, the first made by any American orchestra. By invitation of the governments of the countries visited, the Orchestra under Walter Damrosch gave twenty-eight concerts in France, Monaco, Italy, Belgium, Holland and England. There were two American soloists, Albert Spalding and John Powell.

During the golden period of brilliant rivalry, both the Philharmonic and the Symphony enjoyed the support of a large public, whose interest the rivalry stimulated, but the directors of both orchestras had no delusions about the future. Rising wage scales were an increasing burden. The Symphony could not be carried indefinitely by its conductor and its patrons; the Philharmonic felt the strain of competition. On March 30, 1928, Clarence H. Mackay, Chairman of the Directors of the Philharmonic Society, announced the merger of the two Orchestras, with Toscanini Conductor in Chief, with Willem Mengelberg as his Associate, and with Walter Damrosch, Ossip Gabrilowitsch, Arthur Honegger, Clemens Krauss, Bernardino Molinari and Fritz Reiner, guest conductors. The two Directorates united in a single Board, Mr. Mackay being Chairman, and Mr. Flagler, President.

The Philharmonic, when it merged with the New York Symphony, had already in 1921-22 absorbed the National Symphony, taking over its conductor, Willem Mengelberg and his Associate, Artur Bodanzky. In 1923, the City Symphony Orchestra (Musical Society of the City of New York) was amalgamated with the Philharmonic. Dirk Foch was the conductor of the City Symphony.

It was Walter Damrosch more than anyone else who persuaded Andrew Carnegie that New York needed a new music hall. Mr. Carnegie was a devoted admirer of Leopold Damrosch and his brilliant son. In 1887 Walter and he chanced



CARNEGIE HALL, WHERE THE ORCHESTRA HAS PLAYED
REGULARLY FOR FIFTY YEARS

to meet on a steamer going to Europe—American music history, we notice, is made on Atlantic steamers—and during the crossing a series of talks and conferences began which led to the opening of Carnegie Hall on May 5, 1891. The architect was William Burnet Tuttle, a champion and benefactor of chamber music, and as Carnegie Hall proves, a master of the difficult science of acoustics. The fine building was at first called the Music Hall, but it was soon rechristened, without the knowledge of Mr. Carnegie. From 1891 visiting orchestras as well as the New York Symphony and the New York Philharmonic used the new auditorium. Tchaikovsky came to New York for the festival with which the Symphony Society dedicated the building, and during the same year Paderewski played there with the Symphony, his first appearance before a New York audience.

With the inauguration of Carnegie Hall and with the merger of the Symphony and the Philharmonic, an era of expansion began which is most easily described as educational, but which deserves a larger name. All musical pioneers see the importance of bringing the best performances within reach of the greatest number of people, but in the United States more than elsewhere this kind of missionary work has been emphasized, for the obvious reason that with us music must be supported by the people or it will not be supported at all. We have had far more than our share of princely benefactors, without whom orchestral and operatic presentations would have been only spasmodic and precarious, but these rich men and women who by their intelligent generosity have sustained, and who even today continue to sustain, our best musical organizations, are private individuals, music lovers, differing from the rest of the audience only in their bank accounts. Our government, whether state or federal, gives only the tiniest support to any of the arts. Some day perhaps the government will give more, yet even

then the cost will be borne by the people. We might as well remember this point when the generosity of European governments to music is flung in the American face; no government ever gave a cent which it didn't first take by taxation or otherwise out of private pockets.

In a country like ours the advantage of governmental patronage would be a wider contribution of the sinews of war and a wider distribution of the benefits; the disadvantage might be a loss of enthusiasm among music lovers who, knowing that the government assumed responsibility, would perhaps slacken the personal effort which makes the enjoyment of fine music possible among us now. To maintain a great orchestra and to secure for it continued and appreciative hearings, someone must work hard, and whether the government backs the enterprise or a board of private citizens, the individuals who do the work must be self-sacrificing in this sense, that they can't be paid in money. Only the material factors in life can be dealt with on an economic basis; spiritual values have nothing to do with economics.

This truth is obvious in the life of an artist. The men in the Philharmonic-Symphony are paid by contract for a certain number of concerts and a certain number of rehearsals, but though the quality of their performance is taken for granted, all that the contract stipulates, all that economics can measure, is that the players shall be visible and audible; the beauty of their playing cannot be treated as an economic service. If they did not play well they would not be members of the orchestra, yet every artist does better at one time than another, and at some high moments, far from infrequent, the Philharmonic-Symphony rises above even itself and plays with sheer inspiration. How could such moments, each unique, be reckoned in dollars or cents?

The same truth can be illustrated in the audience. We pay for our seats, and we should not want the seats if we did

not expect to enjoy the music, but we do not pay for that enjoyment. Our pleasure cannot be accurately measured, either in advance or afterwards, since it depends not only on the quality of the performance but also on the capacity of the listeners.

We understand more clearly nowadays that in the uneconomic realm of the spirit the audience as well as the players need to condition themselves by preliminary rehearsals. This understanding has spread rapidly in the last twenty-five years. The idea is not new, but its general acceptance is. Few symphony orchestras in the United States now plan a season without providing some educational opportunities for the listener. We wish, of course, to create larger audiences for good music; we wish also to increase the pleasure of those who are already music lovers. Since there are constantly new generations of potential listeners, we are learning to regard audience-training as essential to every musical enterprise. This kind of education, at least in symphonic music, has usually been financed separately from the main season, and managed by a committee distinct from the central board of directors, but the benefit to the whole undertaking is so evident that the training of the listener is integrated more and more closely with the preparation of the performance.

This educational movement took its earliest form in special programs for children. New Yorkers today owe much to the Young People's Symphony Concerts established by Dr. Frank Damrosch in 1898, with the cooperation of the New York Symphony Society. All the Damroschs have been educators at heart, but Frank, Walter's brother, devoted his life to work in this field. He was Superintendent of Music in New York's public schools, he organized and conducted various choral groups for amateurs, he organized and conducted the Musical Art Society, a magnificent group of professional singers, he succeeded his brother Walter as conductor of the

Oratorio Society, and he organized and for many years directed the Institute of Musical Art, one of the best conservatories in our land. Not least among his achievements were the symphony concerts for children, which have remained a permanent tradition of the Philharmonic-Symphony Orchestra.

Dr. Frank's methods were sound pedagogically, and though they have been varied by his successors, they could hardly be improved. Understanding children and knowing the questions a child wants to ask at a symphony concert, he first of all satisfied natural curiosities. What is that fascinating, queer instrument in the third row to the left? Why are some violins larger than others? What are players doing when they sit quiet with their instruments on their knees? Dr. Frank took time out at each concert to call attention to themes, even to lay a foundation for the understanding of musical form, but he also gave the children an opportunity to hear each instrument separately, to recognize it by name, and to become familiar with its peculiar tone.

The children's symphony concerts were given in Carnegie Hall. The tickets were moderately priced, and teachers and pupils of the public schools enjoyed special concessions. Excellent soloists were engaged, and the deficits were cared for by a committee of ladies whose generosity in money and time was of the sort we are accustomed to in America, and which we sometimes take too much for granted.

The Philharmonic Orchestra established its Young People's Concerts under the leadership of Ernest Schelling in 1922. Once more a group of ladies supported the venture, and here we remember especially the devotion of Mrs. Charles E. Mitchell, one of the most gifted of amateurs. Ernest Schelling, conductor, composer and brilliant pianist, was most remarkable perhaps for his many-sided personality, which expressed itself more fully in these children's concerts than

elsewhere. He prepared them with an imaginative ingenuity and with an amount of labor which would be incredible if we hadn't watched it with our own eyes. He made use of lantern slides to throw on the screen portraits of composers, title pages of famous editions, pictures of the instruments now used in the orchestra and of more ancient instruments, and humorous designs of his own concoction to illustrate musical notation and musical form. The children who attended the concerts handed in their notebooks at the end of the course, and Ernest Schelling encouraged them by special commendation and honors, publicly awarded, to demonstrate in these notebooks sound scholarship, often more than elementary, and to exercise their own creative impulses. To attend these lecture concerts was for their elders as well as for the children a most stimulating experience. Since Mr. Schelling's death in 1939 the work has continued under the direction of Rudolph Ganz.

Reference has just been made to the elders who came to these concerts with their offspring. To tell the truth, some of us took our children to hear Ernest Schelling almost as eagerly as we took them to the circus. They furnished us with an excuse; perhaps we needed the instruction even more than they. When you think of it, it seems inexcusably ridiculous that music lovers should be content to attend symphony concerts year after year for the pleasure of the mass effect, without knowing what the instruments are doing and without distinguishing one kind of beautiful sound from another. More than one parent, after listening to Ernest Schelling, would confess surreptitiously—why surreptitiously, it's hard to understand—that at last the difference was clear between a horn, a trumpet, and a trombone. Few progressed so far as to distinguish an English horn from an oboe, but that failure is excusable. At least they could recognize in

general the tone of a clarinet, and they no longer confused the flute with the bassoon.

We were late in facing the problem of educating grown-ups apart from their children, but the first step has been taken rather obliquely by the organization of the Philharmonic-Symphony League in 1938, under the direction of a committee of which Mrs. John T. Pratt is Chairman.

The League, like the Metropolitan Opera Guild, recruits new patrons of good music not only by adding subscribers, but even more, by increasing enjoyment of the concerts. Membership in the League is "open to everyone, in New York or throughout the country, who is interested in the promotion of symphonic music, whether a Philharmonic-Symphony subscriber or not." This sentence from the prospectus of the League shows that the importance of the radio audience is already recognized, and the possible importance of future television audiences is not overlooked. The Philharmonic-Symphony through its broadcasts reaches music lovers throughout the country and far beyond; the League represents the first step in organizing these millions of listeners. The ultimate results seem grandiose, but they may be realized in a shorter time than we now expect. Methods will be found to bring small subscriptions from listeners all over the world, to the support of the music, symphonic or operatic, which is provided for them. The weekly radio audience of the Philharmonic-Symphony from coast to coast is now estimated at about nine millions. An annual contribution of ten cents from each of these listeners would more than pay for the Orchestra's present activities.

Those League members who reside within reach of Carnegie Hall will doubtless become eventual subscribers to the concerts, so far as the capacity of the hall permits. In the not too far off millennium of which we are speaking ticket prices will be low indeed, since the expenses will be borne in

some reasonable proportion by all the listeners, by those who hear over the air as well as by those who are present in the auditorium. It is not probable that radio or even television will ever provide a complete substitute for attendance at the concert in person. The Philharmonic-Symphony will need, perhaps needs now, a larger hall than Carnegie. In time, when sufficient reduction of the ticket price is possible, our concerts will fill an auditorium as large as Radio City.

Meanwhile the League begins modestly with its feet on the ground. The membership fee is ten dollars a year, in return for which the following benefits and privileges are offered: 1. One or more private special concerts every season. 2. Lectures on subjects relating to the orchestra, to its repertoire and to music appreciation. 3. Tickets for one of the regular Sunday subscription concerts in the course of each season. 4. Several bulletins containing advance news of the orchestra's programs and activities; articles and pictures of musical and personal interest.

This program, as a little thought makes clear, can be extended far. The private special concerts, the lectures, and the six monthly bulletins, will in various degrees be available for all League members. The educational benefits will depend, of course, on what goes into the special concerts, lectures, and bulletins. Music appreciation—much abused term—is a form of collaboration between listener and composer, or artist, and the technique of this collaboration can now be taught expertly.

League members have had the choice of several courses of lectures. On Friday mornings in the Carnegie Hall Art Gallery, Dr. Marion Rous has offered analyses and discussion of the Philharmonic-Symphony broadcast on the following Sunday. Madame Olga Samaroff Stokowski and Miss Harriett Johnson have offered Layman's Music Courses at Town Hall on Wednesdays or Thursdays, late in the afternoon.

The Layman's Music Courses have included instruction in musical fundamentals and in the history of symphonic music.

The League bulletin is a modest four-page folder, admirably edited and illustrated. It contains historical information about the orchestra, current programs, biographical notes on members of the orchestra, even on the subscribers. The issue for May, 1940, contained a childhood picture of Hattie Carnes, later Mrs. George L. Cheney, who has held Philharmonic seats since 1869, when she was eleven years old. Mrs. Cheney first listened to the Philharmonic in the Academy of Music in East 14th Street.

How large Philharmonic audiences might be, in favorable circumstances, is indicated by the Stadium Concerts, now in their twenty-fifth season. For a quarter century the Philharmonic players, under a variety of special conductors, have given for several weeks of each summer a widely appreciated series of performances at the Lewisohn Stadium, to audiences far beyond Carnegie Hall capacity, on some occasions to an audience of twenty-two thousand. The Stadium Concerts are quite separate from the winter season. They are sponsored by a special committee, of which Mrs. Charles S. Guggenheim is Chairman, yet the personnel of the orchestra and the quality of its playing obliterates all distinctions so far as the popular audience is concerned. These are Philharmonic concerts, extended into hot weather and taken out of doors.

The Stadium concerts began on June 23, 1918, in war time, and have continued annually ever since. The late Arnold Volpé interested Mrs. Charles S. Guggenheim in a plan for open-air summer symphony concerts at popular prices. Mrs. Guggenheim submitted the proposal to Adolph Lewisohn, and a guarantee fund was raised for the first season of seven weeks. The second season was of eight weeks. In both years Arnold Volpé was the conductor. In 1920

Walter Henry Rothwell conducted, and in 1921 Victor Herbert and Henry Hadley divided a five-week season. In 1922 Hadley conducted for three weeks and Willem van Hoogstraten for three weeks. From 1923 to 1938 van Hoogstraten held the post of regular conductor at the Stadium, and in 1923 the Philharmonic became the performing organization of the Stadium Concerts. Once more in war time these outdoor performances are providing spiritual refuge and inspiration.

Summer has always been a problem for American musicians, especially for orchestral players. The winter season rarely stretches beyond eight months, if indeed it extends so far. It is disastrous artistically for the orchestra to disband for one-third of the year. Players of the first quality, of course, can stop an economic gap with some kind of employment, but members of an orchestra need constant performances together. Walter Damrosch took the New York Symphony on summer tours. The Philharmonic, thanks to Mr. Lewisohn and the Stadium Concerts committee, continues its work at home.

The ticket price at Stadium concerts during this current season ranges from twenty-eight cents to a dollar and ten cents. As an auditorium the vast Stadium, it must be said frankly, gives variable satisfaction; under some conditions, when, for example, the night is warm and damp and the mosquitoes attend, neither the players nor their instruments nor the listeners are entirely comfortable. But when the air is cool, dry, and clear, so that fiddle strings hold and insects lay off, to listen with thousands of your fellow citizens to great music superbly played under the stars, is an unbeatable experience. The conductors and soloists are of the best, and the audience, attending year after year, greets its favorites spontaneously, without false restraints. A Philharmonic con-

cert at the Stadium is not stodgy; if that audience didn't enjoy itself it wouldn't go, or it wouldn't stay.

We have mentioned the radio. From 1922 to 1925 the Philharmonic broadcast educational concerts over WEAF under the auspices of the American Telephone and Telegraph Company. In 1925-26, under the auspices of the Radio Corporation of America, the orchestra broadcast twelve Students' and five Children's concerts over WEAF. In 1927-28, over WOR and under the auspices of L. Bamberger and Company, the orchestra broadcast eighteen Thursday Evening concerts and five Children's and in the following year over the same station and under the same auspices, twenty-nine Sunday Afternoon concerts and five Children's concerts, in 1928-30, twenty-eight Sunday Afternoon concerts, ten Children's concerts, and five Junior Orchestral concerts. Since 1930 the Sunday Afternoon concerts have been broadcast from WABC under the auspices of the Columbia Broadcasting System. The commentator is Deems Taylor, distinguished composer and critic. Olin Downes and Lawrence Gilman preceded Mr. Taylor as commentators.

It is somewhat amusing to recall with how much hesitation lovers of music first tolerated this miracle of distribution, which perhaps more than anything else has made this last quarter-century a period of musical education. Not a few of us thought that to put music on the air, where the listener could tune in without admission fee, would kill off concert receipts. There was a fear also that in some mysterious way good music would be vulgarized if too many people heard it at any one time. Those who in the future write the musical history of the twentieth century will record nothing more prodigious than the changes in the production and in the appreciation of the art, nothing more remarkable than the advances made possible by radio, and nothing stranger than our reluctance to accept these benefits. We are all converts now.

The present writer has listened to Philharmonic-Symphony concerts from many places, near or far—on railroad cars, even in automobiles, with greater satisfaction of course in homes, north, south, or west, where the family life pauses to hear the great band under one of its great conductors, playing the work of a great composer.

We do not yet realize fully the implications and the possibilities of these broadcasts. Music education comes on fast in our schools and colleges. Our newspapers publish the radio programs in advance. Children and young people as well as their elders listen in for music they have in some fashion studied, but which they have never yet heard in a superb rendering. How far the Sunday programs have until now been planned with the special needs of this audience in mind, is difficult to say. Few conductors, few touring concert artists, have the forethought to inquire what music the boys and girls in the local school system have been studying, yet to put that music on the program and to get the news of it in advance to the young people, would add greatly to the audience, since the parents as well as the students are in many cases eager to hear under the best conditions what they already have learned to admire. In time, perhaps in a very short time, we shall make full use of this opportunity; the work of the Philharmonic-Symphony League ought to prepare the way. Radio members of the Society receive advance programs.

Next to radio, and from some points of view equally valuable as a method of distribution, are phonograph records. The first wide use of records, as we all remember, was to record the voices of popular singers and the performances of favorite violinists. Pianists also were captured on the discs, but the tone of their instrument presented at first so many difficulties that their success in the early stage of recording was not brilliant. The development of the radio seemed for

a while to threaten the future of phonograph records, but in recent years the spread of music study in schools of all kinds and in the home has inspired a new demand for records, especially of symphonic performances.

The advantage of the radio is that it brings the program to us in its original freshness; the listener is in effect present with the audience in the hall. The advantage of the phonograph record is that it enables us to repeat the performance as often as we wish and to study it, if we choose, section by section. The number of subscribers for the concerts of every great orchestra who now acquaint themselves with at least some part of the program in advance, grows steadily. Orchestral scores, through the enterprise of music publishers, are available at low cost; in large cities they can be borrowed from the public library. By following a phonograph record closely with the score in hand, a listener with even modest ability to read music can identify the instruments as they produce their share of the effect, and can learn which section of the orchestra furnishes the qualities of each kind of delight. To compare the interpretations of different conductors is itself an education. Of many who attend symphony concerts it is probably still true that the conductor's personality registers chiefly through his appearance, or through the peculiarity, even the eccentricity, of his gestures. But there is a gratifying addition to the number of those who now appreciate conductors as artists, and can recognize with approximate accuracy one or another merely by listening. This advance in musical intelligence is of incalculable significance. The development of radio and of records in these last twenty-five years has made it possible.

If we were at first unaware of the good things radio would bring us, and if we accepted those gifts at first reluctantly, it is equally true that we at first under-estimated the importance of recording. It seems only yesterday when to inveigh

against canned music was the correct thing among the cultured. Musicians who drew royalties from their recordings did most of their inveighing against the radio, but even records were suspect; it was not foreseen that their influence would eventually be to recruit larger audiences. The present writer had some difficulty in discovering the year of the earliest Philharmonic record, the Society itself having preserved no mention of the event or the date. Through the kindness of Mr. E. C. Forman of the RCA Manufacturing Company, Inc., of Camden, New Jersey, we can report here that the New York Philharmonic Orchestra made its first recording for Victor on April 11, 1922. The music recorded was Beethoven's *Coriolan* overture. The conductor was Willem Mengelberg. This selection took up two twelve-inch, single-faced records which were announced to the public in July of the same year.

The Auxiliary Board of the Society raises funds for the maintenance of the Orchestra and furthers any other work in the cause of music in which the Society shall be engaged. It assists also in any and all other duties which may from time to time be allotted by the Board of Directors of the Society. The Auxiliary Board is composed of an unlimited number of women members (the number to be optional with the Executive Committee), who are to serve for a period of one year and will continue to serve unless the Chairman of the Auxiliary Board and her Executive Committee determine otherwise. The members, upon acceptance of such membership, become immediately obligated to contribute personally a minimum subscription of \$1,000 annually. Since 1922 Mrs. Lytle Hull (formerly Mrs. Vincent Astor) has been the Chairman of the Auxiliary Board. The officers of her Governing Board are: Vice-Chairmen, Mrs. Charles S. Guggenheim, First; Countess Mercati, Second; Mrs. J. West Roosevelt, Third; Recording Secretary, Mrs. Henry

Martyn Alexander; Corresponding Secretary, Mrs. Frederick T. Steinway; Treasurer, Countess Mercati.

The Philharmonic-Symphony's educational activities, aside from the League and antedating it, are made clear by the various committees of the Auxiliary Board. Mrs. Melvin E. Sawin is Chairman of the Young People's Concerts Committee. This committee sponsors a series of concerts designed chiefly for children and young people. The music program is interspersed with talks and stereopticon slides. The soloists are mostly talented children. The tickets are priced as low as \$1.25 for the series of six concerts with a top price of \$10 for the parquet seats.

Mrs. Charles S. Guggenheimer is Chairman of the Popular Students' Concerts Committee. These concerts are not called "popular" because of the programs, as the compositions performed are usually the same as those played at the regular Thursday evening and Friday afternoon concerts; they are referred to as popular concerts for students because of the lower price range for tickets. In recent years when the series comprised seven concerts the subscription prices were scaled between \$4.50 and \$12.00, thus putting admission to the concerts within the reach of the average student.

Mrs. Henry M. Alexander is Chairman of the Pension Fund Committee. The Pension Fund was established to benefit members of the orchestra who have given long and faithful service. The orchestra members do not contribute to the Fund, nor are any salary deductions made for it. Its income is derived through the careful investment of bequests made specifically for this purpose and from one or two special benefit concerts given each season. The other sources of income are from miscellaneous contributions and the resale of subscribers' regular concert tickets which they return when unable to use them. The usual pension is \$100 a month, or in cases where the period of service has been short, a \$50 pen-

sion is given. In one season \$18,650 was expended in pensions to former members of the orchestra.

There are other benevolent features of the organization aside from the Pension Fund Committee's activity. The men are covered by a group life insurance policy, the premium of which is paid entirely by the Society. The policy is continued on the pensioned men after their retirement. For the past decade the members of the orchestra have had in addition their own "benefit fund" which gives \$500 to the family of an active member who passes away. A floater policy insuring the men's musical instruments up to a certain value is carried by the Society without cost to the men.

Mrs. Harris R. Childs is Chairman of the Committee on Musical Training and Scholarships. This Committee for some years raised funds to give musical education to as many as 150 young people a season, chosen by competition from public schools. The first desk men of the orchestra were their teachers. In most cases instruments were supplied by the Committee. It has in recent years educated many musicians who have found employment in different orchestras throughout the United States. Because of the present war and the difficulty in raising funds, this activity has been discontinued, it is to be hoped only for a time.

Mrs. Bartlett Arkell is Chairman of the Committee for Music Interest in Colleges and Public Schools. This Committee distributes, with the cooperation of the music department of the Board of Education, coupons enabling pupils in public schools and colleges in Greater New York to attend the regular matinee concerts for a price as low as 25¢ for a \$1.00 ticket.

Mrs. Robert H. Thayer is Chairman of the Committee on Subscription Activities. As the title implies, this group concentrates on interesting new patrons to subscribe. It also arranges for group attendance of office and organization

employees through which effort many individuals attended a symphony concert for the first time in their lives. The Committee furthered its work by raising a "Student Ticket Fund," using it to purchase blocks of tickets at special prices for free distribution to the students in the music school settlements.

Mrs. John B. Aspegren is Chairman of the Junior Committee, which trains a group of junior women for the various activities of the Auxiliary Board Committees.

Mrs. John T. Pratt is Chairman of the Philharmonic-Symphony League, as has already been stated.

VI

For a hundred years the Philharmonic programs have maintained their high standard. The orchestra's aim has been from the first to play the best music in the best possible manner. We hardly need remind ourselves that at any one moment in musical history opinions differ as to what is the best, and as to the best way of performing it; there may be compositions on the programs of any season which please for a time but which fail to hold a place in the repertory. Yet it is astounding that at the end of a century these short-lived experiments have been so few. The men who organized the Philharmonic were musicians of sound taste; more than that, they were ahead of their time. The novelties which they introduced are still classics—Mendelssohn's Overture to *Midsummer Night's Dream*, for example, played during the Society's first season. If in later years there has been any falling away in the average success of novelties, a reasonable explanation may be that such novelties are not now produced as in the romantic thirties and forties.

At the end of its first year the Philharmonic published for the information of its members and friends a report of

its Librarian, W. Wood. The report is dated September 1, 1843. On the second and third pages of the little folder is the financial report, by F. W. Rosier. This report is dated 9th September, 1844. Since both Librarian and Secretary reported the same season, and since the reports are published together, we are led to believe that Mr. Rosier could read music better than he could read proof. On the fourth and last page of the folder Mr. Rosier prints extracts from the annual report of the Society's "Government," and this time he gets his date right, 9th September, 1843.

The catalog of music and "other property" listed by the librarian hardly fills the first page. At the end of its first season the Philharmonic owned scores and parts of fifteen overtures, eight symphonies, three miscellaneous works, four scores of Haydn's symphonies without the parts, and "sundry parts" of Beethoven's *Symphony No. 2*, without the score. There were also duplicate wind instrument parts for several of the compositions. Some of its music the orchestra had acquired by purchase, but in most instances the scores and parts were the gift of individual members whose names are printed in the catalog—S. Johnson, W. Boocock, U. C. Hill, F. W. Rosier, A. Kyle, W. Hegelund, D. Walker, G. Alker, and A. Dodworth. Mr. Boocock and Mr. Hill were the most lavish donors.

Of the fifteen overtures, three were by Beethoven, three by Mozart, three by Weber, two by Johann Wenzeslaus Kalliwoda, and one each by Boildeau (François Adrian Boieldieu), Mendelssohn, Bellini, and Peter von Winter. Boildeau, Kalliwoda and Winter are now forgotten, but in 1842 they were apparently well established, highly esteemed by fellow musicians. Of the eight symphonies, three were by Beethoven, three by Haydn, and two by Mozart. The miscellaneous works were Beethoven's *Septet*, and his *Serenata*, and Ignaz Joseph Pleyel's *Concertanti*.

The reader of this page is invited to compare the composers of the first season with those on the Centennial programs included in this volume. The great masters are still revered, and their number has been gloriously increased. Haydn, Mozart, and Beethoven have for their companions now Schubert, Schumann, Berlioz, Brahms, Bruckner, Mahler, Tchaikovsky, Rachmaninoff, Ravel, Debussy, and a host of later composers, including what would have greatly pleased the early founders, a number of Americans. Whether the founders would be pleased or puzzled by the music of Richard Wagner, we are free to guess, but the presence on Philharmonic programs of excerpts from his operas they would recognize as the extraordinary phenomenon which it is. We like to think they would recognize also the genius with which Wagner scored his music, giving to the instruments a sonorous power which, until he uncovered it, the instruments did not know they had.

On the first Philharmonic program Mendelssohn's Overture was the only novelty, strictly speaking, but all the music was either new to the New York audience or it was heard by them for the first time well played. After a hundred years some concert-goers complain that the Philharmonic-Symphony still presents fewer novelties than it should. In certain moods any constant attendant at the performances of any great orchestra over a number of years will agree with this criticism, but in saner moments no one would make it. Mr. Barbirolli, his predecessors and his associates, the visiting conductors, have all given us a great deal of music, either new or old, which we had not heard before. The truth probably is that we have had all the novelty we could stand.

Program-making, as suggested in previous pages, is something more than selecting a fine piece of music. It must be related to the wishes and needs of the audience, it must also look ahead to the younger generations who will constitute

future audiences. The Philharmonic began with Beethoven's *Fifth Symphony*, which is still, season after season, essential to the repertory. You may think you have heard it often enough, or you'd be willing to lay off for a few seasons, but every year young folks come to the Philharmonic who have not yet heard the Philharmonic play the Beethoven *Fifth*. So with Beethoven's other symphonies, and Haydn's, and Mozart's; so with Schubert, Schumann, Brahms, Mahler, Bruckner, Tchaikovsky, Prokofieff, and more recently Shostakovich. There is now so much good music to play, and so much curiosity on the part of youth to hear the music which is most talked about, that the conductor, after listing the indispensables, has little room left on his programs.

There is here an impasse for new composers, an impasse which manifests itself also in chamber music, in recital programs, and in operatic schedules. New audiences constantly recruited wish to hear the masterpieces at least once, and there are a formidable number of masterpieces. There are also a number of young composers who stand in line for their opportunity, which seems to be shrinking. In the operatic field the condition is ominous, since we have too few operatic companies, but in recital music, chamber music, and symphonic music, the impasse is only apparent; there are many solo artists, and fortunately there are great orchestras besides the Philharmonic, several of which New York has an opportunity to hear annually. No doubt each conductor, making up his program for his visit here, takes into account what we have heard earlier in the season. He brings his interpretation of the older music, and he takes pride in introducing what in his judgment are worth-while novelties.

Any survey of the Philharmonic-Symphony's achievements in the last quarter-century or any glance at its future must recognize the cooperation among conductors and orchestras which keeps alive for us the growing repertory. The impor-

tance of performing established masterpieces has been sufficiently emphasized; perhaps an additional word should be said about new composers. Since America is still conscious of the Old World as the source of our culture, it is natural that our conductors, almost always trained in Europe, should bring to our attention new European composers, for which service they have our gratitude. Never more than today has it been important for us to know the emotions and the ideals of artists who speak for Europe. It will be increasingly important also to understand the message of those who speak for America, not simply for our own country but for all parts of the hemisphere.

At the opening of the New York World's Fair in 1939, the Philharmonic-Symphony gave a series of concerts under the patronage of Norway, Poland, Brazil (two concerts), Roumania, Switzerland, and England. On each of these programs important national and modern works were presented.

As a special encouragement to American composers, the Society offered in the two seasons 1936-37 and 1937-38 an award of \$1,000 for a work of symphonic length, and \$500 for a shorter work. The winners were:

1936-37 Gardner Read—*Symphony No. 1 in A minor*—(Award of \$1,000)
Quincy Porter—*Symphony No. 1*—Honorable Mention
Philip James—*Overture, "Bret Harte"*—Honorable Mention, shorter work
(The prize for the shorter work was not awarded by the judges)

1937-38 David Van Vactor—*Symphony in D*—(Award of \$1,000)
The award of \$500 for the shorter work was divided between:
Charles Haubiel—*Passacaglia in A minor*
Robert H. Sanders—*Little Symphony in G*

All of the winning works were performed at regular concerts of the Society.

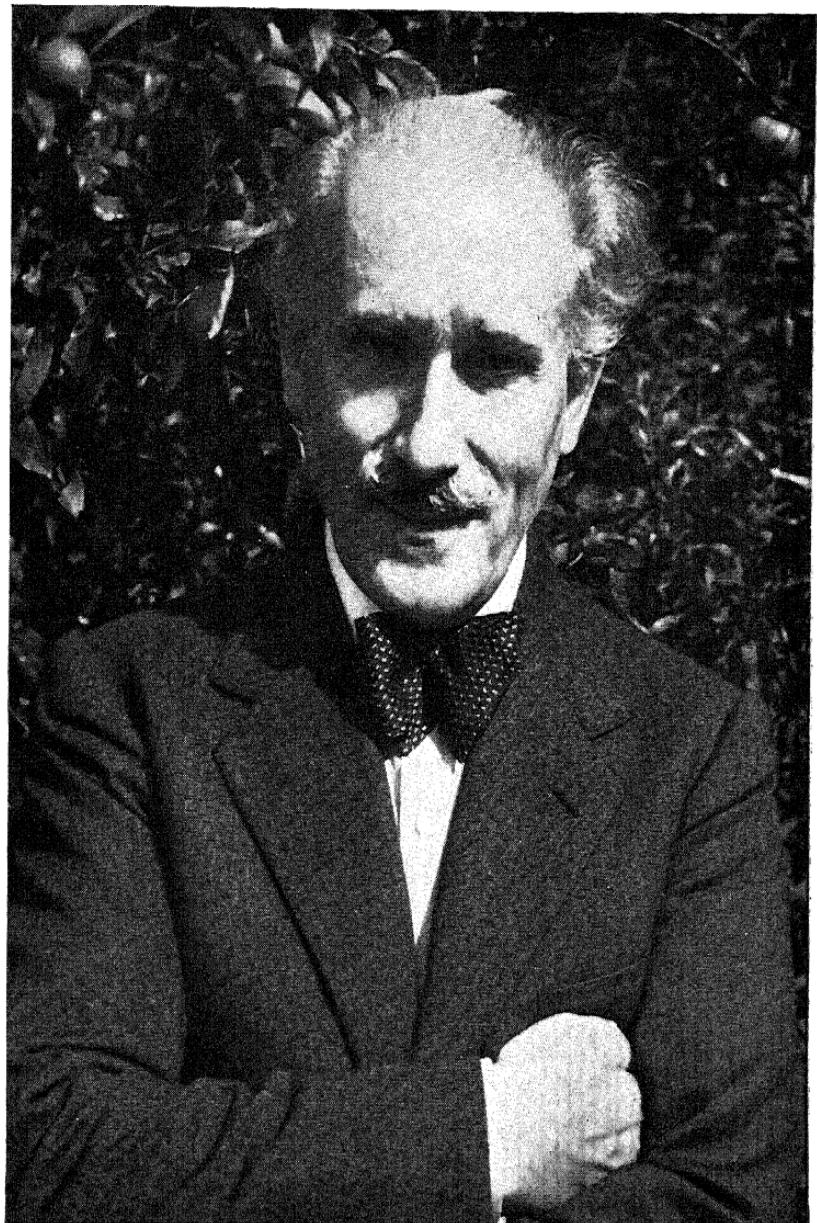
The roster of brilliant conductors who have led the Philharmonic through a hundred years, speaks for itself. Carl Bergmann, Theodore Thomas, Leopold Damrosch, Walter Damrosch, Anton Seidl, Gustav Mahler—these are unforgettable names in the history of American music. Yet it is generally agreed that the Philharmonic-Symphony in recent years has enjoyed what is close to perfection in the conductor's art. From 1925 to 1929 Arturo Toscanini was guest or associate conductor, from 1929 to 1936 he was in charge of the orchestra, and in the centennial year he returned all too briefly to cast again the spell of his magic. If the founders of the Philharmonic dreamed of a far-distant age when great composers would at last be interpreted with profound insight, with skill equal to the insight and with reverence equal to the skill, then their wish came true when their orchestra played under Toscanini. Reverence and devotion marked those early and no doubt faulty performances in the Apollo Rooms; at the end of the century reverence and devotion mark the concerts in Carnegie Hall. Very original conductors have been heard meanwhile, bold and fascinating spirits who helped the composer out with novel experiments and recreations. The fashion threatened at times to use written notes as a springboard rather than as a text. Toscanini recalled us to artistic integrity. His interpretations are of an inspired originality, but the originality seems to be this, that he has found out what the composer meant. The present generation of music lovers owe to him as much as to anyone their appreciation of Wagner; some of us are even more in his debt for a new understanding of Beethoven. To others we are grateful for special revelations; to Bruno Walter, for example, who uncovers fresh wonders in Mozart. But Toscanini's fellow artists will join in this word of tribute to the unique beauty of the performances in

which he and the musicians of the Philharmonic-Symphony collaborated.

In the spring of 1930 he took the orchestra on a memorable European tour, playing twenty-three concerts in the following fifteen cities: Paris, Zurich, Milan, Rome, Florence, Turin, Munich, Vienna, Budapest, Prague, Leipzig, Dresden, Berlin, Brussels, and London. The criticisms of these concerts constituted such a volume of ecstatic and continuous praise as the history of music has rarely, if ever, known. Players and conductor were equally appreciated, and Europe's warm welcome is more deeply prized now by American music lovers as an illustration of music's power to stimulate in us all a humane intelligence.

Since 1909 the Philharmonic-Symphony has made with few interruptions short out of town tours or single visits annually. As the record is not easily available elsewhere, it is given here:

- 1909–10 First tour under Gustav Mahler, four concerts: New Haven, Springfield, Providence, Boston. Two single dates in Philadelphia. Brooklyn Series started, continued through 1932–33.
- 1910–11 Tour of seven concerts under Mahler.
- 1911–12 A tour of thirty dates under Stransky, through New England and Middle West; two Inaugural Concerts of Massey Hall with Toronto Oratorio Society.
- 1912–13 through 1919–20 Tours each season similar to 1911–12, varying in length from nineteen to fifty-two concerts.
- 1920–21 A tour during the season of twenty-four concerts, and in May and June a coast-to-coast tour of United States and Canada, seventy concerts in all, under Stransky.
- 1921–22 A tour of one week under Stransky, and a few single engagements out of town.
- 1922–23 Same.
- 1923–24 A tour of one week in the fall under Van Hoogstraten, one week in the spring under Mengelberg.
- 1924–25 Same.



Susan Hoeller

ARTURO TOSCANINI

1925-26 One week of tour in fall under Mengelberg; one week in January, Mengelberg; one week in spring, Furtwaengler.
 Series in Philadelphia, five concerts; Baltimore, three concerts; Washington, three concerts. These series continued through 1932-33.

1926-27 One week of tour in fall under Mengelberg; one week in January, Mengelberg; one week in spring, Furtwaengler.
 Concert at Sesquicentennial in Philadelphia, October 13, 1926, conducted by Mengelberg.

1927-28 Two weeks in the fall under Mengelberg.

1928-29 A week in the fall, another in January under Mengelberg.

1929-30 The year of the European tour the Philadelphia, Baltimore and Washington series continued, also a series of four concerts in Newark.

1930-31 through 1932-33 Philadelphia, Baltimore and Washington series; one concert in Hartford at the Bushnell Memorial Hall, continued annually up to the present time.

1933-34 No tour. All concerts at Carnegie Hall, except for a few single dates out of town.

1939-41 Two weeks of tour in the fall under Barbirolli. Also single dates.

1941-42 No tour. All concerts in Carnegie Hall except single engagements out of town—one concert each at Princeton, Hartford, and Philadelphia.

In 1928-29 an attempt was made to establish the Philharmonic-Symphony's own chorus, but the necessary addition to the budget, estimated at about \$30,000, proved prohibitive.

It is fortunate for the Philharmonic-Symphony and for its hearers that John Barbirolli follows Toscanini's ideal of reverence and integrity. Mr. Barbirolli must know that New York music lovers were prepared to pity the conductor who came next after Toscanini. The promptness with which he won, in his own right, the affection and respect of orchestra and audience, is all the more a triumph. Though he has temperament in abundance, he conducts rehearsals as he conducts performances, with the same devoted seriousness, and inspir-

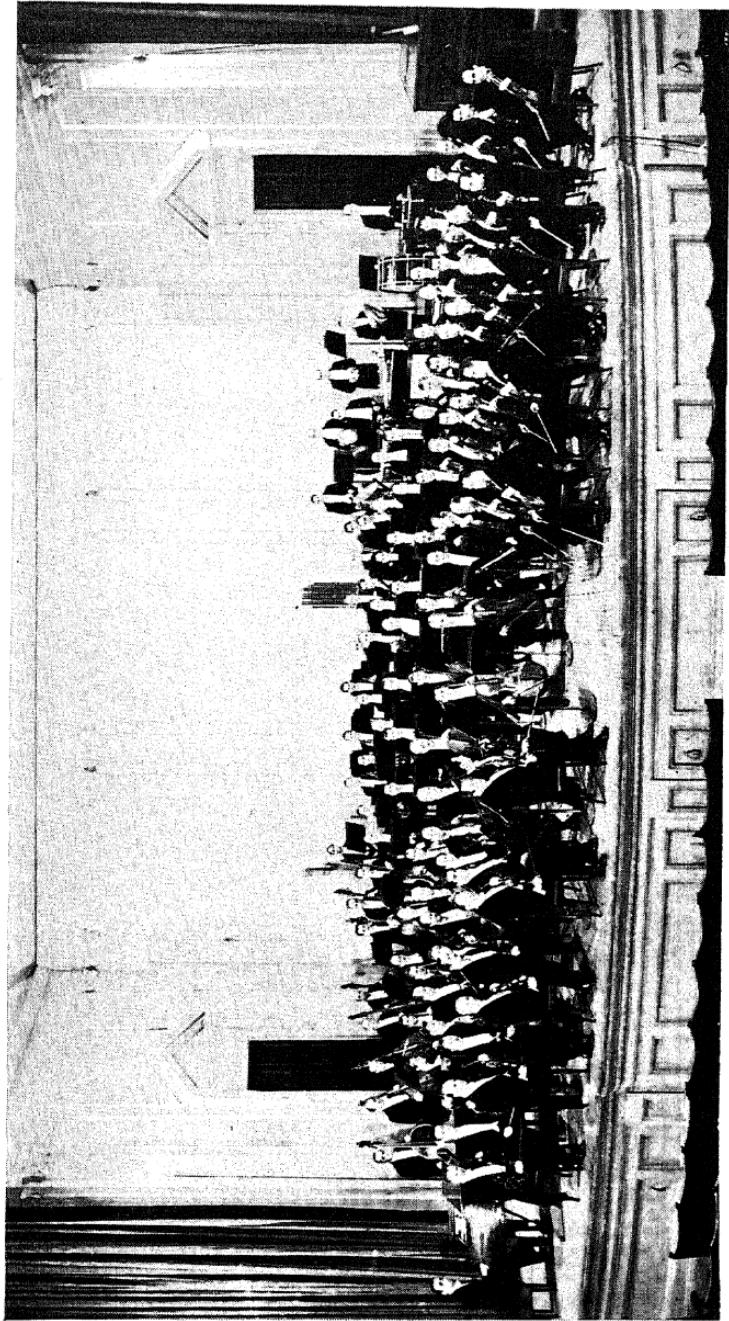
ing his men to the same eager and devoted response. Few conductors have been on better terms with their players, or have demonstrated in all relations, social as well as artistic, a truer gift for leadership.

VIII

Under the leadership of distinguished conductors the orchestra has been extraordinary, both for team-work and for individual brilliance. Good orchestral players are almost harder to find than soloists, for the reason that the soloist can be himself with a minimum obligation to consider others, whereas the orchestral player, in order to aid in the total effect, runs the danger of suppressing his personality. Team-work in the orchestra as a whole, and at the same time a high degree of brilliance in the individual players, is a rare achievement. Every member of the Philharmonic-Symphony Orchestra today deserves a separate note. Fortunately a personal record has been supplied by the Philharmonic-Symphony League, which has published in most attractive form portrait drawings of Mr. Barbirolli and his men by Mr. E. Barnard Lintott, with biographical sketches by Mr. William G. King, former music editor of the *New York Sun*.

The roster of the Philharmonic players during the first season a hundred years ago has long since disappeared, but Mr. Krehbiel, in his memorial commemorating the fiftieth anniversary of the Society, gave us the names of the sixty-three members who played during the second season. The list is reproduced here:

Violins: G. F. Bristow, G. De Luce, A. Dodworth, H. B. Dodworth, L. De Janon, J. L. Ensign, O. G. Füllgraff, U. C. Hill, C. Herzog, Hellwig, Helfenritter, S. Knaebel, H. Marks, L. Martini, C. W. Meyrer, H. Otto, W. H. Sage, C. Saur, F. Stier, L. Wiegers, Weiss, E. Woolf.



THE PHILHARMONIC-SYMPHONY ORCHESTRA AT CARNEGIE HALL DURING ITS CENTENNIAL YEAR

Violas: Chevalier, G. H. Derwort, Grebner, T. Goodwin, S. Johnson, P. A. Schmeling.

Violoncellos: A. Boucher, S. Milon, W. Musgriff, D. Walker.

Double-Basses: C. Jacoby, G. Loder, G. Lo Bianco, J. Pirsson, Schneider.

Octave Flute: C. R. Dodworth.

Flutes: P. Ernst, J. Gosden, J. A. Kyle.

Oboes: Stark, Wiese.

Clarinets: T. W. Groenevelt, Goeller.

Bassoons: A. Kyle, A. Rieff.

Horns: R. Munson, Jr., W. Nidds, G. Trojsi, C. F. Woehning.

Trumpet: J. F. Wolter.

Trombones: T. Dodworth, W. Plain, C. Schultz.

Drums: Wood.

Pianoforte: J. Metz.

Pianoforte or Violin: W. Scharfenberg, Wallace.

Pianoforte or Trombone: H. C. Timm.

Pianoforte or Horn: D. Etienne.

Pianoforte or Organ: W. Alpers, Dr. Hodges.

Now at the end of the Philharmonic century the orchestra is composed of the following players:

Violins: Mishel Piastro, Concertmaster and Assistant Conductor; J. Corigliano, Assistant Concertmaster; A. Lichstein, A. Gerardi, M. Muscato, G. Rabin, D. Rosensweig, M. de Stefano, S. Barozzi, R. Henkle, L. Busch, I. Strassner, A. Belfer, J. Fishberg, R. Velten, L. A. D'Amico, J. Gewirtz, M. Borodkin.

Second Violins: I. Pogany, A. Schuller, L. Sherman, A. Neveux, A. Dubensky, R. Heinz, W. Dembinsky, M. Kreiselman, L. Fishzohn, J. Reilich, A. Lora, M. Dayan, R. Schenk, L. Dubensky, A. Ribarsch, A. Stirn.

Violas: Z. Kurthy, J. Vieland, H. Hyams, S. Lipschitz, D. Katz, J. Fick, W. Gray, B. Bardos, G. Imparato, C. Fleisig, M. Tartas, T. Fishberg.

Cellos: J. Schuster, J. Emonts, N. Dinger, W. Feder, A. Guidi, R. Stehl, M. Ormandy, M. Caiati, M. Forstat, O. Van Koppenhagen, R. Sims, A. Bass.

Basses: A. Fortier, J. De Angelis, F. Zimmermann, R. Brennand, M. Tivin, C. Raviola, H. Mensch, D. Rybb, B. Schlossberg.

Flutes: J. Amans, A. Ghignatti, M. Rapfogel, E. F. Wagner.

Piccolo: E. F. Wagner.

Oboes: B. Labate, E. Brenner, M. Nazzi, A. Goltzer.

English Horn: M. Nazzzi.
Clarinets: S. Bellison, O. Conrad, A. Williams, E. Roelofsma.
Bass Clarinet: E. Roelofsma.
E-Flat Clarinet: A. Williams.
Bassoons: B. Kohon, S. Kovar, J. Dickie, R. Sensale.
Contra Bassoon: R. Sensale.
Horns: B. Jaenicke, R. Puletz, Jr., S. Richart, A. Schulze, L. Ricci, R. Schulze.
Trumpets: H. Glantz, N. Prager, W. Vacchiano.
Trombones: M. Falcone, G. Lucas, A. Clarke, A. Pearlstein.
Bass Trumpet and Baritone: A. Pearlstein.
Tuba: V. Vanni.
Timpani: S. Goodman, A. Rich.
Percussion: S. Borodkin, A. Rich, R. Katz, E. Greinert.
Harp: T. Cella, D. Ostrowska.
Piano-Celeste: I. Strasfogel.
Organ: D. D'Antalffy.
Librarians: E. Greinert, N. Van Praag.
Baggage Master: S. Gold.
Manager Orchestra Personnel: Maurice Van Praag.
Press Representative: Miss Dorle Jarmel.

The Philharmonic players of a hundred years ago were versatile men, but the players today in the range of their musicianship are astounding. Few—only one, to be exact—are masters of no other instrument than the one they play in public. Most of them have studied three instruments, some a larger number, many of them compose. They all are excellent soloists, and most, if not all, can conduct. A modern orchestra of Philharmonic-Symphony quality is a galaxy of splendidly equipped artists. Glamor attaches to solo playing, but musicians know that concerted work is the real thing.

The Philharmonic's concertmaster, Mishel Piastro, pupil of Leopold Auer, is one of the great violinists of our day. His colleagues at the other first desks are, like him, top-flight exponents of their art—Joseph Schuster, 'cellist; Imre Pogany, second violin; Zoltan Kurthy, viola; Anselme For-

tier, double bass; John Amans, flute; Ernest Wagner, piccolo; Bruno Labate, oboe; Michel Nazzi, English horn; Simeon Bellison, clarinet; Edmond Roelofsma, bass clarinet; Benjamin Kohon, trumpet; Mario Falcone, trombone; Vincenzo Vanni, tuba; Saul Goodman, timpani; Theodore Cella, harp; Samuel Borodkin, percussion.

The men who organized the Philharmonic were personal friends; the orchestra today is a large family, a society in the best sense of the word. They exercise in New York City a vast influence, not only through their playing, but through their teaching and through their support as artists of almost every enterprise which serves the advancement of music.

The earliest Philharmonic programs were enlivened by program notes, which seem now to articulate good will rather than musicology. We read that the story of *Orpheus and Euridice* was the inspiration of Beethoven's *Seventh Symphony*, that the "Eroica" combined French Revolutionary airs, and that the auditor of Mendelssohn's *Midsummer Night's Dream* Overture, if he "will give a little scope to his imagination, still keeping the incidents of the play in memory, may almost fancy himself dreaming."

Philharmonic audiences since 1921 have had the privilege of studying Lawrence Gilman's program notes. Mr. Gilman began his career expecting to be a painter, he made himself a broadly-equipped musician, he had by nature the scholar's temperament and unusual literary gifts. Loving noble music and able to write of it in a noble way, he was the ideal commentator for Toscanini programs. He contributed greatly to the education of musical taste, and in manner as well as in content his program notes and his articles in the *New York Herald Tribune* were models of criticism. Sincere artist, he could blame as well as praise, and he had no small equipment of quiet humor and if necessary of sarcasm, but at all times he was music's devoted interpreter. In his death on Septem-

ber 9, 1939, the Philharmonic suffered a great loss. Mr. Gilman was succeeded as annotator by Pitts Sanborn, and after Mr. Sanborn's death, March 7, 1942, by Louis Biancolli and Robert C. Bagar, music critics of the *New York World-Telegram*.

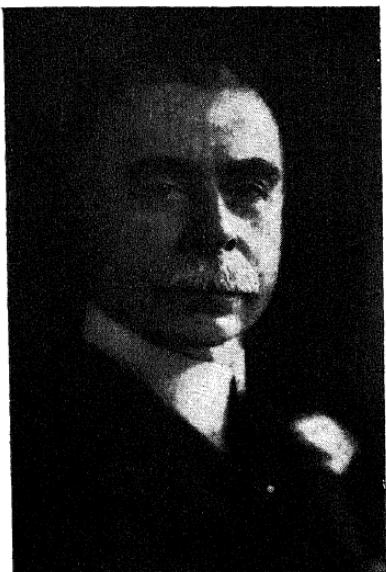
IX

The responsibility of maintaining a great orchestra rests primarily in the Board of Directors who employ an expert manager for the actual administration. Membership on the Board carries with it heavy responsibilities, and the manager, as the executive of the Board's policy, exerts an influence which is one of the phenomena of music in modern times. The government of the original Philharmonic was childishly simple when compared with the business which must be handled by the Board and Managers today.

In the 76th season, 1917-18, the Board of Directors was constituted as follows: Oswald Garrison Villard, President; Richard Arnold, Vice-President; Felix F. Leifels, Secretary; Rudolf E. F. Flinsch, Treasurer; Henry E. Cooper, Assistant Treasurer; Arthur Curtiss James, Mrs. William Jay, F. W. Krafft, Thomas L. Leeming, Ludwig Manoly, Robert Alfred Shaw, Nelson S. Spencer, Clarence Mott Woolley.

In the 78th season, Henry E. Cooper became President. In the 80th season, following the absorption of the National Symphony Orchestra, Clarence H. Mackay became Chairman of the Board, Mr. Cooper remaining President. The membership was twenty, including Dr. Nicholas Murray Butler, Frederic A. Juilliard, Otto H. Kahn, Frank L. Polk, Elihu Root, Robert Alfred Shaw, Charles Triller.

In the season of 1922-23 Frederic A. Juilliard became President, Arthur Judson became Executive Secretary, and Walter Price became a member of the Board. In the fol-



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Ira L. Hill

MARSHALL FIELD

lowing year Marshall Field became a member of the Board and Vice-President.

In the season of 1928-29 the Board was increased to twenty-eight members, following the merger with the New York Symphony. Clarence H. Mackay remained Chairman, Harry Harkness Flagler became President, and the new members included Mrs. Vincent Astor, Paul D. Cravath, Henry Seligman, Felix Warburg.

On Mr. Flagler's retirement in the season 1934-35, Marshall Field became President, and the following were added to the Board: Mrs. Henry M. Alexander, Mrs. Charles S. Guggenheim, Mrs. Christian R. Holmes, Mrs. Frederick T. Steinway.

In the season of 1938-39 after Mr. Mackay's death, Mr. Field became Chairman of the Board and President.

The death of Mr. Mackay was deeply felt by the Philharmonic-Symphony. While he was head of the Society, he not only gave generously of his money and of his time but accomplished something equally important in bringing about a closer relationship between himself, the men of the orchestra, and the many loyal supporters of the Society, seat holders as well as workers.

In the 100th season, 1941-42, the Board is constituted as follows: Marshall Field, Chairman of the Board and President; Charles Triller, Treasurer; Floyd G. Blair, Assistant Treasurer; Richard W. G. Welling, Secretary; Arthur Judson, Executive Secretary; Mrs. Henry Martyn Alexander, Harry R. Baltz, William C. Breed, Chester Burden, Mrs. Elbridge Gerry Chadwick, Harry Harkness Flagler, Mrs. Charles S. Guggenheim, Walter Hoving, Mrs. Lytle Hull, Bruno Jaenicke, Hon. Herbert H. Lehman, David H. McAlpin, Countess Mercati, Richard E. Myers, William S. Paley, Mishel Piastro, Mrs. John T. Pratt, Walter W. Price, William Rosenwald, Joseph Schuster, Mrs. Frederick T. Stein-

way, Robert H. Thayer, Maurice Van Praag, James P. Warburg, Major John A. Warner, Thomas J. Watson. The Trustees are Floyd G. Blair, Marshall Field, Robert H. Thayer, and Charles Triller.

From 1905 to 1921 Felix Leifels was the Manager of the Philharmonic. Since 1921 Arthur Judson has been the Manager, and since 1930 Bruno Zirato the Associate Manager.

There is little need to discuss the special business problems which beset the Philharmonic-Symphony in this epoch of universal tragedy. Be it remembered that the Philharmonic has passed through other moments of national perplexity. Only one of its concerts has ever been postponed—and that because of the assassination of President Lincoln.

Lincoln was assassinated on April 14, 1865. By agreement of all theatrical managers in New York City, places of amusement were closed until April 26. In the *New York Tribune* of Saturday April 22, the following notice appeared: "Philharmonic Society of New York.—The Members and the Public in general are respectfully informed that the Last Concert of this Season is postponed to the 29th Inst. Morning Rehearsal No. 15 on the same day, to commence at 9½ o'clock, instead of 10 o'clock. By order, L. Spier, Secretary."

It is sometimes said that there was a second postponement after the sudden death of Anton Seidl. This legend grew out of an argument whether the concert should be postponed or not. Seidl died March 28, 1898. On the 27th and the 28th the *New York Tribune* carried the notice of a Philharmonic concert for Saturday April 2. The Directors of the Society and the subscribers wished a postponement, but since Carnegie Hall was not available for a later date, the concert was given as scheduled. A few subscribers wrote their protests to the newspapers, and proposed to boycott the performance, but with some slight changes in the program it took place on April 2, Frank Van der Stucken conducting.

From the world crisis the venerable orchestra will emerge still youthful and unscathed, thanks to the loyalty of artists and audience, and to the wisdom of the Board and the management. No enterprise of any kind, artistic, educational, or commercial, can at this moment look forward to easy sailing. We must remember also that there would be difficulties even if the world were at peace; the cost of symphonic music mounts faster than any income yet available. In happier times an endowment would probably serve as a temporary solution, but a more permanent difficulty would remain, to be solved only when the arts are brought into an essential relation to the whole life of our people.

The budget of the Philharmonic during its first season, 1842–1843, makes a quaint but startling and illuminating contrast with the figures of 1941–42. The earlier budget was as follows:

Receipts:

139 Subscribers at \$10 each.....	\$1,390.00
Taxes upon Members	192.00
Taxes upon Members who from leaving the City, or other causes, ceased to be so.....	3.75
Extra Tickets—Subscribers to First Concert.. \$ 15.00	
Extra Tickets—Subscribers to Second Concert. 66.50	
Extra Tickets—Subscribers to Third Concert.. 67.50	
Extra Tickets—Members to the Three Concerts 305.50	
	464.50
Fines for Absentees from Rehearsals..... \$ 117.50	
Fines for Absentees from Performances..... 40.00	
	157.50
Use of Orchestra on five occasions—Mr. Scharfenberg, Mr. Otto, Mr. Rosier and the Euterpean Society twice. 25.00	
	\$2,232.75

Expenditures:

Cost of Orchestra and Forty Music Stands.....	\$ 173.49
Advertising	45.06½
Rent of Room, Rehearsal and Performance.....	135.25

Printing	35.50
Purchase and Copying of Music.....	60.50½
Professional aid, Mrs. Loder, \$25; Mrs. Otto, \$25; Mr. Horn, \$25; Mr. Weise, \$6	81.00
Charity to Mr. C_____, by vote of the Society.....	20.00
Mr. Fecher, Porter and Messenger.....	122.00
Fifty-eight Members received \$25 each....	\$1,450.00
Two Members received \$6 each.....	12.00
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	1,462.00
Engraving Ticket Plate and Printing Tickets \$	41.75
Books and Stationery	18.75
Sundries, Sordini, Cartage, Tickets, Box	
Lock for Music Closet, &c., &c., &c.	20.87½
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In favour of the Society.....	81.37½
	16.56½
	<hr/>
	\$2,232.75

For our comfort it may be said that the surplus, the small sum "In favour of the Society," was not a final balance, since there were some small outstanding debts and approximately the same amount of uncollected income.

Season of 1941-42:

Receipts:

From the subscription and single sales for the regular Thursday, Friday and Sunday concerts	\$332,654.00
From the popular-priced Saturday eve- ning concerts, the Young People's Series and 3 out-of-town concerts and the Beethoven Festival	128,250.00
From broadcasting, phonograph recording, advertisement in programs and program subscriptions	121,987.00
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Income from investments.....	\$582,891.00
From contributions toward operations, such as the Guarantor's Fund, Women's Auxiliary Board dues, Junior Auxiliary Board dues, Radio Membership, Student Ticket Fund	22,387.00
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	61,466.00
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	\$666,744.00

Expenditures:

For the payment of salaries to conductors and 106 orchestra players (also to extra musicians frequently required by the performance of modern music) and for extra rehearsals and overtime.....	\$414,298.00
For the rental of the hall for 147 rehearsals and 104 regular subscription concerts at Carnegie Hall and the use of the box-office and staff	78,882.00
For the program annotators and the program printing; for printing tickets, subscription notices; advertising and publicity; for soloists, choruses and musical forces for special works, rent of new music and royalty fees, rent of library, music stands purchase; for all expenses for Young People's concerts and for transportation and other charges for 3 out-of-town concerts and for the Beethoven Festival	134,410.00
For expenses incurred by conductors and orchestra, workmen's compensation, insurance of musical instruments, rental of the musicians' room.....	10,763.00
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	\$638,353.00
For the manager, associate manager, auditor and staff of twelve people, for rent of offices and for telegraph, telephone, postage and incidental expenses.....	51,229.00
For expenditures on behalf of the Women's Auxiliary Board, the Subscription Activities Committee, Radio Memberships, Committee on Ensemble Musical Training and Scholarships, Committee on Music Contacts in Public Schools, Centennial Medals and Cards, Phonograph Expenses	23,826.00
Total Expenditures	\$713,408.00
Total Receipts	666,744.00
Deficit	<hr/> \$ 46,664.00

The founders of the Philharmonic did not know what they were starting, neither in artistic achievement nor in financial burden. Contributions in the centennial year, it should be noted, were very generous. The deficit in other years is much greater. The present endowment is about \$500,000.

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The centennial year brought pleasant reminders of those founders, letters of greeting to the orchestra from descendants still residing in New York. There are probably others whose names are not known to us; the brief list we are able to give is surely incomplete. Mr. Theodore Beach, the organist of St. Andrew's Protestant Episcopal Church at Fifth Avenue and 127th Street, writes that his grandfather on his mother's side, Charles W. Woehning, played the horn and was also for a time librarian, and that his great-uncle, Louis Spier, was also librarian and played the flute. Their names are recorded in Krehbiel's memorial volume.

Miss Anne Walker writes delightfully of her grandfather Daniel, who figured prominently among the founders and played the 'cello. Daniel Walker married the daughter of Adam Geib, the owner of a prominent music store, music publisher, and later, with his son-in-law, manufacturer of pianos, one of which, Miss Walker tells us, is in the Albany Museum. The store was at the corner of Broadway and Lisenpenard Street, almost opposite the Apollo Rooms. Later the firm of Geib and Walker moved to a large building on Astor Place.

Daniel Walker liked to play chamber music with Eisfeldt, Timm, and a few others, but Miss Walker says that most of the men who founded the Philharmonic were married to women who disliked music, and therefore were disgusted at the noise made in their parlors. Miss Walker's hypothesis has merit; perhaps the discouraging wives drove the men in self-defense to found an orchestra and play in public.

Mrs. Emilie Rossi Nau, Miss Louise M. Rossi, and Miss Clara Aimee Gottschalk are the surviving grandchildren of Alfred Boucher, first 'cellist of the original Philharmonic.

Boucher's daughter Louise married Gaston Gottschalk, a singer, the youngest brother of Louis Moreau Gottschalk, the early American composer-pianist, who in 1855 was elected an honorary member of the Philharmonic. Louise Gottschalk's children were Alfred Louis Moreau Gottschalk, American consul-general at Rio de Janeiro, who was lost on the U. S. collier *Cyclops* in 1918; and Clara Amy Gottschalk, pianist and teacher, pupil of Edward MacDowell and a charter member of the MacDowell Club. Alfred Boucher's youngest daughter was Alice, wife of August J. Rossi, distinguished chemist and engineer. Their children were Emilie J., widow of Jean Baptiste Nau, Louise M. Rossi, and Gabrielle Alice, deceased, widow of Joseph R. Focht, a mining engineer.

At the Philharmonic concert on October 9, 1941, Mr. Marshall Field, Chairman of the Board of Directors, presented commemorative medals to Mr. Arthur Lispenard Doremus and to the Misses Maud and Beatrice Reiff. Mr. Doremus is the son of the Philharmonic's distinguished President, Dr. Ogden Doremus, the first non-professional to hold that post. Mr. Arthur Doremus has subscribed to seats F 2 and 4 in the Odd Thursday Series since 1898, and Dr. Ogden Doremus attended Philharmonic concerts—he preferred a box—until 1906; father and son between them heard almost all of the Philharmonic programs. At the funeral of Dr. Ogden Doremus the Philharmonic offered its services to play—a remarkable tribute.

Mr. Arthur Doremus furnishes us with interesting memories of the reading of *Manfred* which his father persuaded Edwin Booth to give with the orchestra. Booth would accept no fee, but the Philharmonic presented him with a silver vase, and joined him in a matinee repetition of the concert in Booth's theatre at Sixth Avenue and 23rd Street. On this

second occasion Booth presented the conductor, Carl Bergmann, with an aluminum baton, made by Tiffany.

Miss Maud and Miss Beatrice Reiff are the children of Anthony Reiff, Jr., Vice-President of the Philharmonic and player in the string section, and grandchildren of Anthony Reiff, Sr., the first Vice-President and bassoon player.

In 1914 Anthony Reiff, Jr., gave an informing interview to the *Opera Magazine*. The interviewer was Ludwig Wielich, and the article appeared in the February number. Mr. Reiff was told by his father that the first concert at the Apollo Rooms, opposite Lispenard Street, was the subject of much skepticism when it was announced, and the proprietor of the Apollo Rooms was so doubtful about the concert's coming off that he refused to reserve the premises unless he was paid in advance.

The Reiff family have precious memorabilia of the Philharmonic throughout its career, old programs and old letters. The very thought of them starts the imagination on speculations about the history which the Philharmonic in its new century will make.

PROGRAMS OF SUBSCRIPTION CONCERTS

The following programs were given at the regular subscription concerts at Carnegie Hall, the Metropolitan Opera House (indicated by the initials MOH immediately after the date) and the Academy of Music, Brooklyn, N. Y. (B'klyn) during the 76th to 100th seasons. Programs given at special concerts and on tour, with the exception of the European Tour, are not included.

Conductors' names are given for each season. For seasons in which two or more conductors directed the concerts, the initials of the conductor follow the program in parenthesis (it is understood that the same conductor continued until a different set of initials appears).

SEVENTY-SIXTH SEASON, 1917-1918

(1168th to 1253rd Concert)

Conductor for the Season: JOSEF STRANSKY

October 25, 26. Hadley: Symphony No. 4. Dubois: *Intermède Symphonique de Notre Dame de la Mer*. Strauss: *Don Juan*. Debussy: Two Dances for Harp and Orchestra. (Alfred Kastner) Wagner: Prelude, "Die Meistersinger".

November 11. Brahms: Symphony No. 2. Gilbert: "Riders to the Sea". Chopin: Piano Concerto No. 2. (Guimara Novaes) Tchaikovsky: Nutcracker Suite.

November 15, 16. Weber: Overture, "Euryanthe". Mendelssohn: Aria, "Infelice", Op. 94. (Helen Stanley) Elgar: Variations on an Original Theme, Op. 36. Debussy: Recitative and Aria, "The Prodigal Son". (Helen Stanley) Liszt: Symphony, "Divina Commedia".

November 18. (B'klyn) Weber: Overture, "Euryanthe". Elgar: Variations on an Original Theme. Grieg: Piano Concerto, A minor. (Guimara Novaes) Liszt: Symphony, After Dante's "Divina Commedia". (Betty McKenna, Beethoven Society of New York, Louis Koemmenich, Conductor)

November 22, 23. Brahms: Symphony No. 1. Chadwick: "Tam o'Shanter". Sibelius: "The Swan of Tuonela". Dvořák: Scherzo Capriccioso. Wagner: Prelude and Love Death, "Tristan und Isolde".

November 25. Tchaikovsky: Symphony No. 4. Wagner: Sounds of the Forest, "Siegfried"; Wotan's Farewell and Magic Fire Scene, "Die Walküre"; Prelude, Act III, "Meistersinger". Tchaikovsky: Theme and Variations, Op. 55.

November 30. Pergolesi: Concertino in F minor. Beethoven: Symphony No. 7. Bruch: Two Piano Concerto, Op. 88. (Rose and Ottolie Sutro) Berlioz: Overture, "The Roman Carnival".

December 2. Beethoven: Overture, "Prometheus". Mozart: Aria, "Voi che sapete" from "The Marriage of Figaro". (Helen Stanley) Haydn: Symphony No. 2. Elgar: Variations on an Original Theme, Op. 36. Godard: Aria, "Les Regrets" from "Le Tasse". Bizet: "L'Arlésienne" Suite No. 2.

December 6, 7. Mozart: Overture, "Don Giovanni"; "Jupiter" Symphony. Liszt: The Twenty-third Psalm. (Vernon Stiles, tenor) Debussy: "Rondes de Printemps". Dukas: "The Sorcerer's Apprentice". Wagner: Prize Song, "Die Meistersinger". (Vernon Stiles) Tchaikovsky: "Romeo and Juliet".

December 8. Godard: Symphonie Orientale, Op. 84. Debussy: Nuages; Fêtes. Berlioz: Overture, "The Roman Carnival". Massenet: Aria, "Vision Fugitive" from "Hérodiade". (Louis Graveure) Saint-Saëns: "Phaéton". "Nocturne" by Franck; "Le Thé" by Koechlin; "Mai" by Saint-Saëns. (Louis Graveure) Massenet: Suite, "Alsacienne".

December 9. (B'klyn) Brahms: Symphony No. 2, D major. Chadwick: Symphonic Ballade, "Tam o' Shanter". Tchaikovsky: Concerto in D major. (Jascha Heifetz) Wagner: Prelude, "Die Meistersinger".

December 13, 14. Rachmaninoff: Symphony No. 2. Wagner: Prelude, "Lohengrin"; Bacchanale, "Tannhäuser"; Prelude to Act III, "Die Meistersinger"; Prelude to Act III, "Tristan und Isolde"; Ride of the Valkyries, "Die Walküre".

December 16. Dvořák: Symphony No. 4. Sibelius: "The Swan of Tuonela". Smetana: "Vltava". Tchaikovsky: Violin Concerto, D major, Op. 35. (Jascha Heifetz) Herbert: Irish Rhapsody.

January 3, 4. Franck: Symphony in D minor. Laucella: Symphonic Impressions, "Whitehouse". Beethoven: Piano Concerto No. 4. (Guiomar Novaes) Strauss: "Death and Transfiguration".

January 6. Goldmark: Overture, "In Spring". Meyerbeer: "Sei Vendicata Assai" from "Dinorah". (Louis Graveure) Whithorne: "The Rain". Debussy: "Ronde de Printemps". Coleridge-Taylor: "Hiawatha's Vision" from "Hiawatha". (Louis Graveure) Rachmaninoff: Symphony No. 2.

January 11. Bruckner: Symphony No. 5. Delius: "In a Summer Garden". Saint-Saëns: Violin Concerto No. 3. (Alfred Megerlin) Berlioz: Hungarian March.

January 12. Brahms: Symphony No. 2. Goldmark: Violin Concerto, A minor, Op. 28. (Max Rosen) Liszt: "Tasso". Chopin-Auer: Nocturne; Paganini-Auer: Caprice No. 24. (Max Rosen)

January 13. (B'klyn) Wagner: Overture, "Rienzi" Weber: Cavatina, from "Der Freischütz". (Anna Case) Sibelius: "The Swan of Tuonela". Smetana: "Vltava". Gounod: Aria, "Mon coeur ne peut changer," from "Mireille". (Anna Case) Rachmaninoff: Symphony No. 2, E minor.

January 17, 20. Beethoven-Brahms Festival, The New Choral Society of New York, Louis Koemmenich, Conductor. Brahms: Tragic Overture; "Song of Fate". Beethoven: Symphony No. 9. (Grace Kerns, Alma Beck, Arthur Hackett, Arthur Middleton)

January 18. Brahms: Tragic Overture; Piano Concerto No. 1. (Rudolph Ganz) Beethoven: Symphony No. 5.

January 19. Wagner: "Faust" Overture. Tchaikovsky: Symphony No. 6. Wagner: Prelude, "Die Meistersinger"; Introduction and Love Death, "Tristan und Isolde"; Overture, "Tannhäuser".

January 24, 25. Bach: Brandenburg Concerto in F major. Schubert: Symphony in B minor. MacDowell: "Hamlet and Ophelia". Dvořák: 'Cello Concerto, B minor, Op. 104. Rimsky-Korsakov: Capriccio Espagnol.

January 26. Bach: Kyrie Eleison, B minor Mass; Two Chorales from the Tombeau; Cum Sancto Spiritu in Gloria dei Patris, B minor Mass; Chorus and Chorale, "When Will God Recall My Spirit?"; Sanctus Dominus Deus Sabaoth, B minor Mass. (The Bethlehem Bach Choir, Dr. Fred. Wolle, Conductor) Wagner: "Good Friday Spell"; "March of the Knights of the Holy Grail"; Prelude and Glorification from "Parsifal".

January 27. All-Wagner: Overture, "Rienzi"; Prelude to Act III, "Tristan und Isolde"; Senta's Ballad, "Flying Dutchman" (Marcia Van Dresser); Prelude and Love Death, "Tristan und Isolde"; Siegfried's Rhine Journey, "Götterdämmerung"; Prelude, "Lohengrin"; Songs: The Angel; Stay; In the Hothouse; Grief; Dreams (Marcia Van Dresser); Overture, "Tannhäuser".

February 1. Stillman-Kelley: Symphony No. 2, "New England". Tchaikovsky: Piano Concerto No. 1. (Wynne Pyle) Smetana: Overture, "The Bartered Bride".

February 3. Mendelssohn-Bartholdy: Overture, "Ruy Blas". Brahms: Symphony No. 1. Delius: "In a Summer Garden". Schumann: 'Cello Concerto, Op. 129. (Pablo Casals) Mana-Zucca: Fugato Humoresque on "Dixie".

February 7, 8. d'Indy: "Médée"—Suite on Impressions of Catulle Mendès' Drama. Brahms: Violin Concerto, D major, Op. 77. (Max Rosen) Tchaikovsky: Symphony No. 5.

February 9. Mozart: Overture, "Don Giovanni". Beethoven: Violin Concerto, D major, Op. 61. (Mischa Elman) Rachmaninoff: Symphony No. 2.

February 10. (B'klyn) Beethoven: Symphony No. 5, C minor. Meyerbeer: Aria, "Sei vendicata assai," from "Dinorah". (Louis Graveure) Delius: "In a Summer Garden". Debussy: "Rondes de Printemps". Coleridge-Taylor: "Hiawatha's Vision," from "Hiawatha". (Louis Graveure) Tchaikovsky: "Romeo and Juliet".

February 17. Grétry: Ballet Music, "Céphale et Procris". Mendelssohn-Bartholdy: Violin Concerto, E minor, Op. 64. (Eddy Brown) Schubert: Symphony, B minor. Chiaffarelli: Prelude and Fugue. Debussy: "The Afternoon of a Faun". Rimsky-Korsakov: Overture, "Russian Easter".

February 21, 22. Beethoven: Overture, "Coriolanus". Brahms: Symphony No. 4. Franck: "Les Eolides". Schumann: Piano Concerto, A minor, Op. 54. (Josef Hofmann) Dvořák: Overture, "Carneval".

February 24. Bach: Concerto, F major. Saint-Saëns: Symphony No. 2. Gounod: "Jewel Song" from "Faust". (Marie Rappold) Chopin: Orchestral Suite (orchestrated by Glazounoff). Puccini: "Vissi d'Arte" from "Tosca". (Marie Rappold) Rimsky-Korsakov: Capriccio Espagnole.

February 28, March 1. All-Wagner: Overture, "The Fairies"; Prelude to Act III, "Tannhäuser"; Overture, "Faust"; March of the Knights of the Holy Grail, "Parsifal"; Wotan's Farewell and Magic Fire Scene, "Die Walküre"; Overture, "The Flying Dutchman"; Siegfried Idyl; Entrance of the Gods into Walhalla, "Rheingold"; Good Friday Spell, "Parsifal"; Prelude to Act III, "Lohengrin".

March 3. All-Beethoven: Overture, "King Stephen"; Piano Concerto No. 5; (Harold Bauer) Symphony No. 5.

March 8. Bloch: Symphony, C-sharp minor. Brahms: Violin Concerto, D major, Op. 77. (Sascha Jacobinoff) Chabrier: Rhapsody "España".

March 9. Beethoven: Symphony No. 8; Overture, "Leonore" No. 3. Wagner: Prelude to Act III, "Meistersinger". Liszt: "The Preludes". Wagner: Prelude and Love Death, "Tristan und Isolde". Liszt: Hungarian Rhapsody No. 1.

March 10. (B'klyn) Brahms: Overture, "Tragic". Dvořák: 'Cello Concerto, B minor. (Pablo Casals) Tchaikovsky: Symphony No. 5.

March 21, 22. Bach-Abert: Prelude, Choral and Fugue. Dvořák: Symphony No. 5. Tchaikovsky: "1812" Overture. Debussy: "The Afternoon of a Faun". Wagner: Prelude, "Die Meistersinger".

March 24. Tchaikovsky: Symphony No. 5. Wagner: Prelude and Glorification, "Parsifal"; Bacchanale, "Tannhäuser"; Prelude, "Lohengrin"; Ride of the Valkyries, "Die Walküre".

SEVENTY-SEVENTH SEASON, 1918-1919

(1254th to 1337th Concert)

Conductor for the Season: JOSEF STRANSKY

November 14, 15. Chadwick: Overture, "Melpomene". Dvořák: Symphony No. 4. Roger-Ducasse: "Sarabande". Villiers-Stanford: "Verdun". Debussy: "Rondes de Printemps". Tchaikovsky: Marche Slav.

November 17. (B'klyn) Chadwick: Overture, "Melpomene". Dvořák: Symphony No. 4. Villiers-Stanford: Tone Poem, "Verdun". Liszt: Piano Concerto, E-flat major. (Harold Bauer) Tchaikovsky: Marche Slav.

November 21, 22. Mozart: Overture, "The Magic Flute". Beethoven: Symphony No. 5. Sibelius: Suite, "King Kristian". Saint-Saëns: Violin Concerto No. 3. (Raoul Vidas) Berlioz: Hungarian March.

November 24. Dvořák: Overture, "Carneval". Liszt: Piano Concerto, E-flat major. (Harold Bauer) MacDowell: "Hamlet and Ophelia," Op. 22. Rimsky-Korsakov: Suite, "Schéhérazade".

November 29. Bach: Brandenburg Concerto in F major. Brahms: Symphony No. 3. Mortimer Wilson: Suite, "From My Youth" (Conducted by Composer). Tchaikovsky: Variations on a Rococo Theme for 'Cello and Orchestra. (Leo Schulz) Liszt: Hungarian Rhapsody No. 1.

December 1. Tchaikovsky: Symphony No. 5. Bellini: Aria from "Romeo and Juliet". (Hulda Lashanska) Sibelius: "The Swan of Tuonela". Smetana: "Vltava". Massenet: Aria, "Pleurez mes yeux", "Le Cid". (Hulda Lashanska) Villiers-Stanford: "Verdun".

December 6. David Stanley Smith: Symphony No. 2. Bloch: Two Songs, "Poems of Autumn". (Mary Jordan) Ippolitov-Ivanov: Caucasian Sketches. John K. Paine: Aria, from "Azara". (Mary Jordan) Dukas: "The Sorcerer's Apprentice".

December 7. Dvořák: Symphony No. 5. Smetana: "Vysehrad"; "From Bohemia's Woods and Fields"; "Vltava". Fibich: Idyll, "At Evening". Dvořák: Two Slavic Dances.

December 8. (B'klyn) David Stanley Smith: Symphony No. 2, D major. (Conducted by the Composer) Smetana: Symphonic Poem, "From Bohemia's Woods and Fields". Charpentier: Aria, "Depuis le jour," from "Louise". (Hulda Lashanska) Debussy: Prelude, "L'Après-midi d'un Faune". Bellini: Aria, "Romeo and Juliet". (Hulda Lashanska) Rimsky-Korsakov: Capriccio Espagnole.

December 12, 13. Cornelius: Overture, "The Barber of Bagdad". Delius: "Life's Dance". Brahms: Variations on a Theme of Haydn, Op. 56a. Tchaikovsky: Symphony No. 6.

December 15. Beethoven: Symphony No. 6. Wagner: Bacchanale, "Tannhäuser". Wieniawski: Violin Concerto No. 2. (Max Rosen) Tchaikovsky: Marche Slave.

December 19, 20. Brahms: Symphony No. 2. Reginald Sweet: Orchestral Sketches (To Lines of Whitman). Tchaikovsky: Violin Concerto, D major, Op. 35. (Mischa Elman) Wagner: Prelude and Love Death from "Tristan und Isolde".

December 22. Kalinnikov: Symphony No. 1. Rubinstein: Piano Concerto No. 4 (Ethel Leginska) Rimsky-Korsakov: Spanish Caprice.

January 3. Gluck: Overture, "Iphigenia in Aulis". Mozart: Concerto for Violin and Viola. (Alfred Megerlin, Josef J. Kovarik) Strube: Variations on an Original Theme. Rimsky-Korsakov: Suite, "Schéhérazade".

January 5. Schumann: Overture, "Genoveva". Mendelssohn-Bartholdy: Violin Concerto, E minor, Op. 64. (Raoul Vidas) Schubert: Symphony, B minor. Ippolitov-Ivanov: Caucasian Sketches. Debussy: "The Afternoon of a Faun". Dvořák: Two Slavic Dances.

January 12. (B'klyn) Brahms: Symphony No. 3. Ippolitov-Ivanov: Caucasian Sketches. Saint-Saëns: Piano Concerto No. 3, B minor. (Raoul Vidas) Tchaikovsky: Overture "1812".

January 16, 17. Beethoven: Symphony No. 2. Rachmaninoff: "The Isle of the Dead". Wagner: Sounds of the Forest from "Siegfried"; Prelude to Act III, "Tristan und Isolde"; Overture, "Tannhäuser".

January 19. Tchaikovsky: "Elégie", Suite No. 3, Op. 55; Symphony No. 6. Liszt: "Tasso, Lamento e Trionfo"; Epilogue, "Le Triomphe Funèbre du Tasse"; Hungarian Rhapsody No. 2.

January 23, 24. Berlioz: Symphony No. 1. Beethoven: Violin Concerto, D major, Op. 61; (Jascha Heifetz) Overture, "Leonore", No. 3.

January 26. Franck: Symphony, D minor. Humiston: Suite, F-sharp minor. Saint-Saëns: Piano Concerto No. 4. (Guimara Novaes) Wagner: Prelude and Love Death, "Tristan und Isolde".

January 30, 31. Bach: Toccata, F major; Suite, D major; Prelude, Choral, Fugue (Arr. Abert). Rubin Goldmark: Requiem for Orchestra. Tchaikovsky: Piano Concerto No. 1. (Harold Bauer)

February 2. Rimsky-Korsakov: Overture, "The Russian Easter". Grieg: Piano Concerto, A minor, Op. 16. (Percy Grainger) Grainger: Colonial Song, for Three Solo Strings, Harp; "Mock Morris", for Seven Part String Orchestra. Dvořák: Symphony No. 5.

February 7. Beethoven: Symphony No. 3. Rubinstein: Piano Concerto No. 4. (Ethel Leginska) Chabrier: Rhapsody "España".

February 8. Cornelius: Overture, "The Barber of Bagdad". Chopin: Piano Concerto No. 2. (Guimaraes) Rachmaninoff: "The Isle of the Dead". Rimsky-Korsakov: Suite, "Schéhérazade".

February 9. (B'klyn) Beethoven: Symphony No. 3. Rubinstein: Piano Concerto No. 4, D minor. (Ethel Leginska) Wagner: Prelude and Love Death from "Tristan and Isolde".

February 13, 14. Brahms: Tragic Overture. Franck: "La Procession"; Debussy: Recitative and Aria, "Azaël" from "The Prodigal Son". (Louise Homer) Respighi: "The Fountains of Rome". Tchaikovsky: Recitative and Aria, "Jeanne d'Arc". (Louise Homer) Kalinnikov: Symphony No. 1.

February 15. Tchaikovsky: Symphony No. 4. Wagner: Prelude, "The Mastersingers"; Introduction, "Lohengrin"; Prelude and Love Death, "Tristan and Isolde"; March of the Knights of the Holy Grail and Bell Scene, "Parsifal". Tchaikovsky: Marche Slav.

February 16. Hadley: Overture, "In Bohemia". MacDowell: Suite No. 2, "Indian". Chadwick: "Tam o'Shanter". Powell: Rhapsodie Nègre. Rubin Goldmark: Requiem for Orchestra.

February 27, 28. Schumann: Symphony No. 1. Brahms: Violin Concerto, D major, Op. 77. (Efrem Zimbalist) Tchaikovsky: "Romeo and Juliet".

March 2. Bach: Suite, D major. Mozart: Aria of Constance from "The Elopement from the Seraglio". (Lucy Gates) Beethoven: Overture, "Leonore" No. 3. Elgar: "Carillon"; "Le Drapeau Belge". (Carlo Litton) Kramer: "Swans"; Ganz: "A Thought". (Lucy Gates) Grieg: "Peer Gynt" Suite.

March 6, 7. Smetana: Overture, "The Bartered Bride". Chopin: Piano Concerto No. 1. (Josef Hofmann) Harold Morris: Tone Poem. Dvořák: Symphony No. 5.

March 8. All-Tchaikovsky: Symphony No. 6; Violin Concerto, D major, Op. 35; (Raoul Vidas) Marche Slav.

March 9. (B'klyn) Dvořák: Symphony No. 5. Rachmaninoff: Symphonic Poem, "The Isle of the Dead," Op. 29. Tchaikovsky: Violin Concerto, D major. (Mischa Elman) Wagner: Overture, "Tannhäuser".

March 13, 14. Sinding: Symphony No. 2. Dvořák: Slavic Rhapsody. Grieg: Piano Concerto, A minor, Op. 16. (Guimaraes) Liszt: "Les Préludes".

March 16. Berlioz: Overture, "The Roman Carnival". Tchaikovsky: Violin Concerto, D major, Op. 35. (Mischa Elman) Debussy: Nuages; Fêtes. Goldmark: "Rustic Wedding" Symphony.

March 27. Beethoven: Symphony No. 3. Ippolitov-Ivanov: Caucasian Sketches. Debussy: "The Afternoon of a Faun". Wagner: Prelude, "The Mastersingers".

March 28. Mendelssohn-Bartholdy: Overture, "Fingal's Cave". Schubert: Symphony, B minor. Tchaikovsky: Symphony No. 5.

March 30. Beethoven: Symphony No. 5. Rachmaninoff: "The Isle of the Dead". Bruch: Violin Concerto, G minor, Op. 26. (Eddy Brown) Tchaikovsky: Overture, "1812".

SEVENTY-EIGHTH SEASON, 1919-1920

(1338th to 1429th Concert)

Conductor for the Season: JOSEF STRANSKY

November 13. Rogers: "To the Fallen". Brahms: Symphony No. 2. Novak: "In the Tatra Mountains". Wagner: Prelude, "The Mastersingers".

November 14. Beethoven: Symphony No. 8. Brahms: Concerto, A minor, Op. 102, for Violin, Violoncello. (Alfred Megerlin, Leo Schulz) Tchaikovsky: Symphony No. 4.

November 15. (B'klyn) Brahms: Symphony No. 2, D major. Novak: Symphonic Poem, "In the Tatra Mountains," Op. 26. Tchaikovsky: Piano Concerto No. 1, B-flat minor. (Percy Grainger) Wagner: Prelude, "The Mastersingers".

November 20. Schubert: Symphony, B minor. Beethoven: Violin Concerto, D major, Op. 61. (Eddy Brown) Ravel: Valses Nobles et Sentimentales. Liszt: "Les Préludes".

November 21. Dvořák: Symphony No. 3. Wagner: Bacchanale, "Tannhäuser". Bruch: Violin Concerto, G minor, Op. 26. (Eddy Brown) Chabrier: Rhapsody, "España".

November 23. Beethoven: Symphony No. 5. Wagner: Prelude, "Lohengrin"; Funeral March, "Götterdämmerung". Tchaikovsky: "Romeo and Juliet". Wagner: Prelude to Act III, "The Mastersingers"; Ride of the Valkyries, "The Valkyrie".

November 28. Bruckner: Symphony No. 8. David: Aria, "Charmant Oiseau" from "La Perle du Brésil". (Greta Mason) Saint-Saëns: "Danse Macabre". Hageman: "At the Well"; Kramer: "A Nocturne"; Beach: "June". (Greta Mason) Berlioz: Hungarian March.

November 30. Tchaikovsky: Symphony No. 4. Schumann: Songs of a Bride, Nos. 1 and 2; Brahms: "Ever Lighter Grows My Slumber"; Schubert: "Erlking". (Margarete Matzenauer) Debussy: "Nuages", "Fêtes". Wagner: Prelude and Love Death, "Tristan und Isolde" (Margarete Matzenauer)

December 5. Mozart: "Jupiter" Symphony. Beethoven: Overture, "Leonore" No. 3. Chiaffarelli: "Prelude to a Merry Play". Saint-Saëns: Piano Concerto No. 2. (Edwin Hughes) Elgar: March, "Pomp and Circumstance".

December 6. Beethoven: Symphony No. 5. Grieg: Symphonic Dances. Tchaikovsky: Violin Concerto, D major, Op. 35. (Toscha Seidel) Liszt: Hungarian Rhapsody No. 2.

December 7. (B'klyn) Tchaikovsky: Symphony No. 4, F minor. Stransky: Three Symphonic Songs. (Margarete Matzenauer) Debussy: Two Nocturnes for Orchestra. Wagner: Prelude and Love Death, from "Tristan and Isolde". (Margarete Matzenauer)

December 11. Dvořák: Symphony No. 3. Florent Schmitt: Viennese Rhapsody. Mendelssohn: Violin Concerto, E minor, Op. 64. (Jascha Heifetz) Tchaikovsky: Overture, "1812".

December 12. Franck: Symphony, D minor. Grieg: Symphonic Dances. Mendelssohn: Violin Concerto, E minor, Op. 64. (Jascha Heifetz) Smetana: "Vltava".

December 14. Rimsky-Korsakov: Suite, "Schéhérazade". Wagner: March of the Grail Knights and Bell Scene, "Parsifal". Tchaikovsky: Piano Concerto No. 1. (Percy Grainger) Liszt: "Les Préludes".

December 18. Beethoven: Symphony No. 3. Stransky: Three Symphonic Songs. (Margarete Matzenauer) Saint-Saëns: "Phaeton". Wagner: Immolation Scene, "The Dusk of the Gods". (Margarete Matzenauer)

December 19. Tchaikovsky: Symphony No. 5. Stransky: Three Symphonic Songs. (Margarete Matzenauer) Sylvio Lazzari: "Impressions of Night". Wagner: Prelude and Love Death, "Tristan and Isolde". (Margarete Matzenauer)

January 2. Fibich: Overture, "A Night at Karluv-Tyn". Brahms: Piano Concerto No. 1. (Rosita Renard) Tchaikovsky: Symphony after Byron's "Manfred".

January 4. Rachmaninoff: Symphony No. 2. Sibelius: "The Swan of Tuonela". Bruch: Violin Concerto, G minor, Op. 26. (Eddy Brown) Wagner: Prelude, "The Mastersingers".

January 10. Wagner: Overture, "Rienzi"; Prelude Act III, "Tannhäuser"; Overture, "The Flying Dutchman"; A Siegfried Idyl. Tchaikovsky: "Romeo and Juliet". Wagner: Sounds of the Forest, "Siegfried"; Bacchanale, "Tannhäuser"; Prelude and Love Death, "Tristan and Isolde"; Wotan's Farewell and Magic Fire Scene, "The Valkyrie." Tchaikovsky: Marche Slav.

January 11. (B'klyn) Dvořák: Symphony No. 3, F major, Op. 76. Florent Schmitt: Viennese Rhapsody, Op. 53. Bruch: Violin Concerto, G minor, Op. 26. (Eddy Brown) Tchaikovsky: Overture, "1812".

January 15. Tchaikovsky: Symphony No. 4. Rachmaninoff: "The Isle of the Dead". Liszt: Piano Concerto, E-flat major. (Olga Samaroff) Wagner: Prelude Act III, "The Mastersingers"; "Ride of the Valkyries", "The Valkyrie".

January 16. Mozart: Overture, "The Magic Flute". Beethoven: Symphony No. 5. Florent Schmitt: Viennese Rhapsody. Liszt: Piano Concerto No. 2. (Olga Samaroff) Wagner: Prelude, "The Mastersingers".

January 18. Schubert: Symphony, B minor. Mendelssohn: Violin Concerto, E minor, Op. 64. (Sascha Jacobsen) Dukas: "The Sorcerer's Apprentice". Grieg: Symphonic Dances. Rimsky-Korsakov: Spanish Caprice.

January 22. Franck: Symphony, D minor. Tchaikovsky: "Francesca da Rimini". Wagner: A Siegfried Idyl. Sibelius: "Finlandia". Dvořák: Overture, "Carneval".

January 23. Glinka: Overture, "Russlan and Ludmilla". Kalinnikov: "The Fir-Tree and the Palm". Rimsky-Korsakov: Overture, "The Russian Easter". Rachmaninoff: Symphony No. 2.

January 25. Mozart: "Jupiter" Symphony. Schumann: Piano Concerto, A minor, Op. 54. (Guimara Novaes) Ippolitov-Ivanov: Caucasian Sketches. Wagner: Wotan's Farewell and Magic Fire Scene, "The Valkyrie". Tchaikovsky: Marche Slav.

January 29. Goldmark: Overture, "Prometheus Bound". Schumann: Piano Concerto, A minor, Op. 54. (Guimara Novaes) Rimsky-Korsakov: "Schéhérazade" Suite.

January 30. Brahms: Symphony No. 4. Beethoven: Overture, "Coriolanus". Schumann: Piano Concerto, A minor, Op. 54. (Guimara Novaes) Weber: Overture, "Euryanthe".

February 1. Dvořák: Symphony No. 3. Boito: Margarita's Soliloquy, "Mefistofele". (Rosa Ponselle) Tchaikovsky: "Francesca da Rimini". Weber: "Ocean, Thou Mighty Monster", from "Oberon". (Rosa Ponselle) Chabrier: Rhapsody, "España".

February 6. Riesenfeld: Overture in Romantic Style. Charpentier: "Depuis le jour" from "Louise". (Marguerite Namara) Sibelius: "The Swan of Tuonela"; "Finlandia". Debussy: "L'Ombre des arbres"; Massenet: "Ah, si les fleurs avaient des yeux"; Grieg: "Le Rêve". (Marguerite Namara) Tchaikovsky: Symphony No. 6.

February 7. Beethoven: Overture, "Leonore" No. 3; Piano Concerto No. 4. (Guimara Novaes) Wagner: Prelude Act I, "Lohengrin"; March of the Grail Knights and Bell Scene, "Parsifal"; Introduction Act III, "Lohengrin"; Dreams; Overture, "Tannhäuser".

February 8. (B'klyn) Beethoven: Symphony No. 5. Wagner: March of the Grail Knights and Bell Scene, from "Parsifal". Boito: Margarita's Soliloquy, from the Prison Scene in "Mefistofele". (Rosa Ponselle) Tchaikovsky: "Romeo and Juliet". Weber: Aria, "Ocean, Thou Mighty Monster", from "Oberon". (Rosa Ponselle) Chabrier: Rhapsody, "España".

February 12. Wagner: A "Faust" Overture. Rubin Goldmark: The Gettysburg Requiem. Wagner: Prelude, "Lohengrin"; Baccha-

nale, "Tannhäuser"; Entrance of the Gods into Valhalla, "Rhinegold"; Prelude and Love Death, "Tristan and Isolde"; Introduction Act III, "Lohengrin".

February 13. Dvořák: Symphony No. 5. Wagner: Overture, "The Flying Dutchman"; Siegfried Idyl; Wotan's Farewell and Magic Fire Scene, "The Valkyrie"; Dreams; Ride of the Valkyries, "The Valkyrie".

February 15. All-Tchaikovsky: Symphony No. 5; Violin Concerto, D major, Op. 35; (Max Rosen) Overture, "1812".

February 22. Beethoven: Symphony No. 3. Smetana: "Vltava". Liszt: Piano Concerto No. 1. (Sergei Rachmaninoff) Dvořák: Overture, "Carneval".

February 26. Moussorgsky: "A Night on a Bald Mountain". Tchaikovsky: Piano Concerto No. 1 (Sergei Rachmaninoff) Rachmaninoff: Symphony No. 2.

February 27. Haydn: "Surprise" Symphony. Liszt: Piano Concerto, E-flat major. (Sergei Rachmaninoff) Reger: Variations and Fugue on a Theme by Mozart. Rachmaninoff: "The Isle of the Dead". Tchaikovsky: Marche Slav.

February 29. Beethoven: Overture, "Coriolanus"; Aria, "Christ on the Mount of Olives"; (Allen McQuhae) Overture, "Leonore" No. 3. Liszt: The Twenty-third Psalm. (Allen McQuhae) Wagner: Entrance of the Gods into Valhalla, "Rhinegold"; Overture, "Rienzi"; Dreams. Liszt: Hungarian Rhapsody No. 1.

March 4. Hadley: Symphony No. 2. Delius: "Life's Dance". Bruch: Scotch Fantasie for Violin. (Albert Spalding) Tchaikovsky: Italian Capriccio.

March 5. Beethoven: Symphony No. 3. Goldmark: Overture, "Prometheus Bound". Saint-Saëns: Violin Concerto No. 3. (Albert Spalding) Liszt: Hungarian Rhapsody No. 1.

March 6. All-Tchaikovsky: Symphony No. 6; Piano Concerto No. 1; (Rudolph Ganz) Overture, "1812".

March 7. (B'klyn) Goldmark: Overture, "Prometheus Bound". Liszt: Piano Concerto No. 2, A major. (Leopold Godowsky) Tchaikovsky: Symphony No. 6; Marche Slav.

March 11. Brahms: Symphony No. 4. Wagner: The Wanderer's Ride, Siegfried's Fire Scene, Dawn, and Siegfried's Rhine Journey, "Siegfried" and "The Dusk of the Gods"; Good Friday Spell, "Parsifal"; Funeral March, "The Dusk of the Gods"; Ride of the Valkyries, "The Valkyrie".

March 12. Rubinstein: Symphony No. 2. Tchaikovsky: "Francesca da Rimini". Debussy: "The Afternoon of a Faun". Wagner: Overture, "Tannhäuser".

March 14. Brahms: Symphony No. 2. Sibelius: "Finlandia". Liszt: Piano Concerto No. 2. (Leopold Godowsky) Grieg: Peer Gynt Suite No. 1.

March 25. Bach-Abert: Prelude, Chorale and Fugue. Beethoven: Symphony No. 5. Brahms: Violin Concerto, D major, Op. 77. (Fritz Kreisler) Wagner: Overture, "Tannhäuser".

March 26. Schubert: Symphony, B minor. Brahms: Violin Concerto, D major, Op. 77. (Fritz Kreisler) Dukas: "The Sorcerer's Apprentice". Grieg: Two Elegiac Melodies. Tchaikovsky: Overture, "1812".

March 28. Wagner: Overture, "The Flying Dutchman". Tchaikovsky: Symphony No. 6. Wagner: The Wanderer's Ride, Siegfried's Fire Scene, Dawn, and the Rhine Journey, "Siegfried" and "The Dusk of the Gods"; Good Friday Spell, "Parsifal"; Overture, Tannhäuser".

SEVENTY-NINTH SEASON, 1920-1921

(1430th to 1580th Concert)

Conductor: JOSEF STRANSKY

Associate Conductor: HENRY HADLEY

November 11. Liszt: Symphony, "Divina Commedia". (St. Cecilia Club, Victor Harris, Conductor) Wagner: Bacchanale, "Tannhäuser"; Spinning Scene, "The Flying Dutchman" (St. Cecilia Club); Ride of the Valkyries, "The Valkyrie". (JS)

November 12. Bach: Brandenburg Concerto in F major; Aria based on Organ Prelude, "O, Man, Thy Grievous Sin Bemoan" (Arr. Reger); Prelude, Chorale and Fugue (Arr. Abert). Beethoven: Symphony No. 5.

November 14. (B'klyn) All-Beethoven: Overture, "Coriolanus"; Violin Concerto (Fritz Kreisler); Symphony No. 5.

November 18. Rachmaninoff: Symphony No. 2. Bruch: Violin Concerto, G minor. (Toscha Seidel) Moszkowski: F major Suite. (HH)

November 19. Dvořák: Symphony No. 5. Mendelssohn: Violin Concerto. Moszkowski: F major Suite.

November 21. All-Wagner: Overture, "Rienzi"; Entrance of the Gods into Valhalla; Sounds of the Forest, "Siegfried"; Bacchanale, "Tannhäuser"; Overture, "The Flying Dutchman"; Siegfried Idyl; Prelude and Love Death, "Tristan and Isolde"; Ride of the Valkyries, "The Valkyrie". (JS)

November 26. Alfvén: Symphony No. 2. Smetana: "Vltava". Wagner: Siegfried Idyl. Liszt: "Les Préludes".

November 28: All-Tchaikovsky: Symphony No. 4; Piano Concerto No. 1; (Leopold Godowsky) Marche Slav.

December 3. Mendelssohn: "Midsummer Night's Dream" Music. Schumann: Piano Concerto, A minor, Op. 54. (Olga Samaroff) Rimsky-Korsakov: "Schéhérazade" Suite.

December 4. Wagner: A "Faust" Overture; March of the Knights and Bell Scene, "Parsifal"; Tchaikovsky: "Romeo and Juliet". Wagner: Dreams; Introduction Act III, "Lohengrin"; Introduction Act III, "Mastersingers". Tchaikovsky: "Francesca da Rimini". Wagner: Introduction Act III, "Tristan and Isolde"; Ride of the Valkyries, "The Valkyrie".

December 5. (B'klyn) Mendelssohn: Music to Shakespeare's "Midsummer Night's Dream". Schumann: Piano Concerto, A minor. (Olga Samaroff) Rimsky-Korsakov: Symphonic Suite, "Schéhérazade". Tchaikovsky: Marche Slav.

December 9. Bach: Brandenburg Concerto in F major; Aria based on Organ Prelude, "O Man, Thy Grievous Sin Bemoan" (Arr. Reger); Prelude, Chorale and Fugue (Arr. Abert). Strauss: "Till Eulenspiegel". Roussel: "Evocations" No. 1. Tchaikovsky: "Francesca da Rimini".

December 10. Brahms: "Tragic" Overture; Violin Concerto. (Alfred Megerlin) Tchaikovsky: "Francesca da Rimini"; Andante Cantabile; Marche Slav.

December 12. All-Beethoven: Overture, "Coriolanus"; Violin Concerto, D major, Op. 61; (Arrigo Serato) Symphony No. 5.

December 16. All-Beethoven: Overture, "Fidelio"; Piano Concerto No. 4; (Harold Bauer) Symphony No. 3.

December 17. All-Beethoven: Symphony No. 6; Piano Concerto No. 5; (Harold Bauer) Overture, "Leonore" No. 3.

December 31. Mendelssohn: Overture, "Fingal's Cave". Mahler: Symphony No. 1. Hadley: Rhapsody, "Culprit Fay" (Conducted by Composer). Wagner: Overture, "Tannhäuser".

January 2. Dvořák: Symphony No. 5. Strauss: "Till Eulenspiegel". Lalo: Symphonie Espagnol for Violin. (Joan Manen) Berlioz: Hungarian March.

January 8. Beethoven: Symphony No. 6; Aria, "Ah! Perfido" from "Fidelio". (Margarete Matzenauer) Liszt: "Mazeppa". Wagner: Immolation Scene, "The Dusk of the Gods". (Margarete Matzenauer)

January 9. (B'klyn) Bach-Abert: Prelude, Chorale and Fugue. Brahms: Violin Concerto, D major. (Arrigo Serato) Tchaikovsky: "Romeo and Juliet". Wagner: Introduction to Act III, "Tristan and Isolde". Strauss: Tone Poem, "Till Eulenspiegel".

January 13. Brahms: Symphony No. 3. Stransky: Three Melodies for Voice and Orchestra. (Margarete Matzenauer) Strauss: "Death and Transfiguration". Weber: Aria, "Ocean, Thou Mighty Monster" from "Oberon". Dvořák: Overture, "Carneval".

January 14. Schumann: Symphony No. 1. Stransky: Three Melodies for Voice and Orchestra. (Margarete Matzenauer) Debussy: "The Afternoon of a Faun". Wagner: Immolation Scene, "The Dusk of the Gods". (Margarete Matzenauer)

January 16. All-Wagner: Overture, "Faust"; Introduction Act III, "Tannhäuser"; March of the Knights of the Holy Grail, "Parsifal"; Prelude, "Mastersingers"; Introduction Act III, "Tristan and Isolde"; Wotan's Farewell and Magic Fire Scene, "The Valkyrie"; Prelude, "Lohengrin"; Overture, "Tannhäuser".

January 20. Mendelssohn: Overture, "Fingal's Cave". Schumann: Concerto for Violoncello, Op. 129. (Leo Schulz) Mahler: Symphony No. 1.

January 21. Hadley: Symphony No. 1. (Conducted by composer) Strauss: "Till Eulenspiegel". Saint-Saëns: Piano Concerto No. 2. (Ellen Ballon) Dvořák: Overture, "Carneval".

January 23. Schumann: Symphony No. 1. Smetana: "Vltava". Liszt: Piano Concerto No. 1. (Josef Lhevinne) Ippolitov-Ivanov: Caucasian Sketches.

January 27. Brahms: "Tragic" Overture. Beethoven: Symphony No. 5. Rachmaninoff: Piano Concerto No. 3. (Sergei Rachmaninoff) Wagner: Prelude, "The Mastersingers".

January 28. Borodin: Symphony No. 2. Rachmaninoff: Piano Concerto No. 3. (Sergei Rachmaninoff) Tchaikovsky: Overture, "1812".

January 30. Bach: Prelude, Chorale and Fugue. Beethoven: Symphony No. 8; Overture, "Leonore" No. 3. Tchaikovsky: Symphony No. 6.

February 4. Berlioz: Overture, "The Roman Carnival". Rimsky-Korsakov: Song of the Hindu Jeweler, "Sadko"; Puccini: Aria, "E Lucevan le Stelle", Act III, "Tosca". (Dmitry Dobkin) Herbert: Suite, "Woodland Fancies". Sibelius: "The Swan of Tuonela". Strauss: "Don Juan". (HH)

February 5. Dvořák: Symphony No. 5. Kalinnikov: "The Fir-Tree and the Palm". Tchaikovsky: Piano Concerto No. 1. (Josef Lhevinne) Rimsky-Korsakov: Capriccio Espagnol. (JS)

February 6. (B'klyn) Overture, "Rienzi". March of the Knights of the Holy Grail, from "Parsifal". Entrance of the Gods into Valhalla, from "The Rhinegold". Wotan's Farewell and Magic Fire Scene, from "The Valkyrie". Overture, "The Flying Dutchman". Siegfried Idyl. Prelude and Love Death, from "Tristan and Isolde". Overture, "Tannhäuser".

February 10. All-Wagner: Overture, "Rienzi"; Introduction Act III, "The Mastersingers"; March of the Knights of the Holy Grail and Bell Scene, "Parsifal"; The Wanderer's Ride, Siegfried's Fire Scene, Dawn and the Rhine Journey, "Siegfried" and "The Dusk of the Gods"; Overture, "The Flying Dutchman";

Sounds of the Forest, "Siegfried"; Funeral March, "The Dusk of the Gods"; Overture, "Tannhäuser".

February 11. Liszt: Symphony, "Divina Commedia". (St. Cecilia Club) Strauss: "Death and Transfiguration". Wagner: Spinning Scene, "The Flying Dutchman"; (St. Cecilia Club) Prelude, "The Mastersingers".

February 13. Chadwick: Overture, "Melpomene". Kalinnikov: Symphony No. 1. Saint-Saëns: Piano Concerto No. 2. (Percy Grainger) Grainger: Children's March, "Over the Hills and Far Away" for Piano and Wind Instruments. (Percy Grainger) (HH)

February 20. Beethoven: Symphony No. 6. Wagner: Funeral March, "The Dusk of the Gods"; Prize Song, "The Mastersingers"; The Wanderer's Ride, Siegfried's Fire Scene, Dawn and The Rhine Journey, "Siegfried" and "The Dusk of the Gods". (JS)

February 24. Franck: Symphony in D minor. Beethoven: Violin Concerto, D major, Op. 61. (Fritz Kreisler) Tchaikovsky: Marche Slav.

February 25. Brahms: Symphony No. 3. Tchaikovsky: "Romeo and Juliet". Bruch: Violin Concerto, G minor, Op. 26. (Fritz Kreisler) Wagner: Overture, "Rienzi".

February 27. Dvořák: Symphony No. 4. Strauss: "Death and Transfiguration". Bruch: Violin Concerto, G minor, Op. 26. (Fritz Kreisler) Tchaikovsky: Overture, "1812".

March 3. Bach: Suite in D major. Mendelssohn: Violin Concerto, E minor, Op. 64. (Alexander Schmuller) Strauss: "Don Juan"; Serenade for Wind Instruments, Op. 7; Love Scene, "Feuersnot".

March 4. Tchaikovsky: Symphony No. 5. Dukas: "The Sorcerer's Apprentice". Sweet: Prelude, "Riders to the Sea". Rimsky-Korsakov: Capriccio Espagnol.

March 5. All-Wagner: Overture, "Rienzi"; Sounds of the Forest, "Siegfried"; Prelude, "Lohengrin"; The Wanderer's Ride, Siegfried's Fire Scene, Dawn and the Rhine Journey, "Siegfried" and "The Dusk of the Gods"; Prelude, "The Mastersingers"; Funeral March, "The Dusk of the Gods"; Prize Song, "The Mastersingers"; Prelude and Love Death, "Tristan and Isolde".

March 6. (B'klyn) Brahms: "Tragic" Overture. Mozart: Aria, "Non mi dir," from "Don Giovanni". (Frieda Hempel) Strauss: Tone Poem, "Death and Transfiguration". Three Songs with Orchestra—Mozart: "Cradle Song"; Wagner: "Dreams"; Strauss: "Serenade". (Frieda Hempel) Tchaikovsky: Symphony No. 4.

March 10. Weber: Overture, "Oberon". Rubin Goldmark: "Samson". Tchaikovsky: Symphony No. 6.

March 11. All-Beethoven: Overture, "Coriolanus"; Violin Concerto, D major; (Alexander Schmuller) Symphony No. 3.

March 13. Rachmaninoff: Symphony No. 2. Verdi: Aria, "Eri tu", "The Masked Ball" (Joseph Schwarz). Grieg: Two Elegiac Melodies. Wagner: Farewell and Magic Fire Scene, "The Valkyrie" (Joseph Schwarz)

March 24. Dvořák: Symphony No. 5. Wagner: Prelude and Love Death, "Tristan and Isolde". Debussy: "The Afternoon of a Faun". Tchaikovsky: "Francesca da Rimini".

March 25. All-Wagner: Overture, "The Flying Dutchman"; Good Friday Spell, "Parsifal"; Sounds of the Forest, "Siegfried". Prelude and Love Death, "Tristan and Isolde"; March of the Knights of the Holy Grail and Bell Scene, "Parsifal"; Entrance of the Gods into Valhalla, "Rhinegold"; Prize Song, "The Mastersingers"; The Wanderer's Ride, Siegfried's Fire Scene, Dawn and Rhine Journey, "Siegfried" and "The Dusk of the Gods".

March 27. Weber: Overture, "Oberon". Schubert: Symphony in B minor. Rimsky-Korsakov: Suite, "Schéhérazade". Wagner: Prelude, "The Mastersingers".

EIGHTIETH SEASON, 1921-1922

(1581st to 1675th Concert)

Conductor: JOSEF STRANSKY

Associate Conductor: HENRY HADLEY

Guest Conductors: WILLEM MENGELBERG, ARTUR BODANZKY

October 27, 28. Beethoven: Symphony No. 5. Rachmaninoff: "The Isle of the Dead". Mason: Prelude and Fugue, for Piano and Orchestra, Op. 20. (John Powell) Wagner: Prelude, "The Mastersingers". (JS)

November 10, 11. The Star Spangled Banner. Weber: Overture to "Oberon". Sibelius: Symphony No. 5. MacDowell: "Dirge" from Indian Suite. Strauss: "Till Eulenspiegel".

November 12. Beethoven: "Leonore" Overture No. 3; Violin Concerto, D major; (Bronislaw Huberman) Symphony No. 5.

November 13. (B'klyn) Beethoven: Symphony No. 7. Rachmaninoff: Symphonic Poem, "The Isle of the Dead," Op. 29. Debussy: Prelude to "The Afternoon of a Faun". Wagner: Excerpts from "The Mastersingers".

November 17, 18. Bach-Abert: Prelude, Chorale and Fugue. Wagner: "Siegfried Idyl". Hadley: "The Ocean". (Conducted by Composer) Tchaikovsky: Symphony No. 5.

November 20. All-Wagner: Overture, "The Flying Dutchman"; Good Friday Spell, "Parsifal"; Entrance of the Gods into Val-

halla, "Rhinegold"; Prelude and Love Death, "Tristan and Isolde"; Overture, "Rienzi"; Bacchanale, "Tannhäuser"; Introduction to Act III, and Shepherd's Melody, "Tristan and Isolde"; Wotan's Farewell and Magic Fire Scene, "The Valkyrie".

November 25. Brahms: Symphony No. 1. Skilton: Excerpts from Suite Primeval (On Tribal Indian Melodies). Sibelius: "The Swan of Tuonela". Tchaikovsky: Italian Caprice.

November 26. All-Tchaikovsky: Symphony No. 5; Piano Concerto No. 1 (Elly Ney) Slavic March.

November 27. Brahms: Symphony No. 1. Wagner: "Siegfried Idyl"; Prelude, "Lohengrin". Strauss: "Till Eulenspiegel".

December 2. Handel: Concerto Grosso, C major (Arranged by Felix Mottl). Mozart: Symphony, G minor (K. 550). Liszt: Piano Concerto No. 1 (Germaine Schnitzer); "Mazeppa".

December 3. Dvořák: Symphony No. 5. Wagner: Prelude, "Lohengrin"; Wotan's Farewell and Magic Fire Scene, "The Valkyrie"; Prize Song, "The Mastersingers"; Overture, "Tannhäuser".

December 4. (B'klyn) Beethoven: Overture to "Leonore" No. 3; Violin Concerto, D major. (Bronislaw Huberman) Tchaikovsky: Symphony No. 5.

December 8, 9. Haydn: Symphony, G major (B. & H. No. 11). Brahms: Violin Concerto, D major, Op. 77. (Paul Kochanski) Loeffler: "The Death of Tintagiles". Tchaikovsky: Slavic March.

December 11. Handel: Concerto Grosso, C major (Arranged by Felix Mottl). Mozart: Symphony, G minor (K. 550). Rimsky-Korsakov: "Schéhérazade" Suite. Tchaikovsky; Slavic March.

December 15. Beethoven: Symphony No. 8. Strauss: "Till Eulenspiegel". Rachmaninoff: Piano Concerto No. 2. (Sergei Rachmaninoff) Tchaikovsky: Italian Caprice.

December 16. Beethoven: "Leonore" Overture No. 3. Rachmaninoff: Piano Concerto No. 2 (Sergei Rachmaninoff). Dvořák: Symphony No. 5.

December 30. Reznicek: Overture to "Donna Diana". Glazounoff: Symphony No. 5. Gilbert: Indian Sketches Suite. Borodin: "On the Steppes of Central Asia". Liszt: Polonaise No. 2. (HH)

January 1. All-Wagner: A "Faust" Overture; March of the Knights of the Holy Grail, Bell Scene, "Parsifal"; Sounds of the Forest, "Siegfried"; Prelude, "The Mastersingers"; Prelude and Glorification, "Parsifal"; Introduction to Act III, "Lohengrin"; Introduction to Act III, "The Mastersingers"; The Wanderer's Ride, Siegfried's Passage through the Fire, Dawn and the Rhine Journey, from "Siegfried" and "The Dusk of the Gods" (Arranged by Josef Stransky). (JS)

January 7. Rimsky-Korsakov: "Schéhérazade" Suite. Wagner: Prelude and Love Death, "Tristan and Isolde". Grieg: Two

Elegiac Melodies for Strings, "Heart Wounds" and "The Last Spring". Ippolitov-Ivanov: Caucasian Sketches.

January 8. (B'klyn) Brahms: Symphony No. 1. Hadley: Tone Poem, "The Ocean," Op. 99. (Conducted by the Composer) Sibelius: Tone Poem, "The Swan of Tuonela". Wagner: Overture to "Tannhäuser".

January 12. Brahms: Symphony No. 1. Strauss: "Death and Transfiguration". Whithorne: "In the Court of Pomegranates". Wagner: Overture to "Tannhäuser".

January 13. Brahms: Symphony No. 4. Strauss, Whithorne and Wagner as on January 12.

January 15. Beethoven: Symphony No. 8. Hadley: "The Ocean". (Conducted by Composer) Tchaikovsky: Violin Concerto, D major, Op. 35. (Bronislaw Huberman) Smetana: "Vltava".

January 19, 20. Mendelssohn: "Fingal's Cave" Overture. Bruch: Violin Concerto No. 1. (Erica Morini) Debussy: "The Afternoon of a Faun". Tchaikovsky: Symphony No. 6.

January 22. Haydn: Symphony, G major (B. & H. No. 11). Beethoven: Piano Concerto No. 5. (Ely Ney) Saint-Saëns: "Phae-ton"; "Le Rouet d'Omphale"; "Danse Macabre". Liszt: Hungarian Rhapsody No. 1.

January 26, 27. Beethoven: Symphony No. 7. Wagner: Prelude and Love Death, "Tristan and Isolde"; Prelude, "Lohengrin"; The Wanderer's Ride, Siegfried's Passage through the Fire, Dawn and the Rhine Journey, from "Siegfried" and "The Dusk of the Gods" (Arranged by Josef Stransky).

January 29. Beethoven: Symphony No. 3. Tchaikovsky: "Francesca da Rimini"; Andante Cantabile from String Quartet No. 1, Op. 11; Overture, "1812".

January 31. (MOH) Wagner: Prelude to "The Mastersingers". Brahms: Symphony No. 1. (AB) Strauss: "Don Juan". Wagner: Overture to "Tannhäuser". (WM)

February 3. Beethoven: Symphony No. 6. Mendelssohn: Violin Concerto, E minor, Op. 64. (Erna Rubinstein) Weber: Overture to "Der Freischütz". (WM)

February 5. (B'klyn) Weber: Overture to "Der Freischütz". Beethoven: Symphony No. 6. Strauss: Tone Poem, "Don Juan". Liszt: Symphonic Poem, "Les Préludes".

February 7. (MOH) Beethoven: "Egmont" Overture. Schubert: Symphony in B minor. Tchaikovsky: Symphony No. 4. (AB)

February 9, 10. Bizet: "L'Arlésienne" Suite No. 1. Ravel: "La Valse". Franck: Symphony in D minor. (WM)

February 12. Beethoven: Symphony No. 6. Wagner: Siegfried's Funeral Music, from "Götterdämmerung". Liszt: "Les Préludes".

February 14. (MOH) Corelli: Concerto Grosso No. 8. Mozart: "Eine kleine Nachtmusik". Schubert: Symphony No. 7.

February 18. Berlioz: "The Roman Carnival" Overture. Debussy: "The Sea". Schubert: Symphony No. 7.

February 19. Weber: Overture, "Der Freischütz". Ravel: "La Valse". Mozart: Violin Concerto, A major (K. 219). (Helen Teschner Tas) Strauss: "Don Juan".

February 21. (MOH) Brahms: Symphony No. 4. Rimsky-Korsakov: "The Tale of Tsar Saltan". Goldmark: Overture to "Sakuntala". (AB)

February 23, 24. Strauss: "Thus Spake Zarathustra". Tchaikovsky: Piano Concerto No. 1. (Percy Grainger) Brahms: Academic Festival Overture. (WM)

February 26. Bizet: "L'Arlésienne" Suite No. 1. Debussy: "The Sea". Schubert: Symphony No. 7.

February 28. (MOH) Mahler: Symphony No. 3. (The St. Cecilia Club; Boys' Choir of the Paulist Choristers; Julia Claussen, Contralto)

March 2, 3. Same as February 28.

March 5. (B'klyn) Same as February 28.

March 7. (MOH) Wagner: A "Faust" Overture. Beethoven: Symphony No. 8. Tchaikovsky: "Romeo and Juliet". Berlioz: "Rákóczy March". (AB)

March 9, 10. Bach: Suite No. 2 in B minor. Mozart: Violin Concerto No. 4. (Fritz Kreisler) Beethoven: Symphony No. 1. Weber: "Oberon" Overture. (WM)

March 12. Beethoven: "Leonore" Overture No. 1. Schelling: "Impressions from an Artist's Life", Variations for Orchestra and Piano. (Ernest Schelling) Grieg: "Peer Gynt" Suite No. 1. Weber-Berlioz: "Invitation to the Dance". Strauss: Waltz, "Wiener Blut".

March 14. (MOH) Mendelssohn: Overture to "A Midsummer Night's Dream". Bruch: Violin Concerto No. 1. (Erna Rubinstein) Strauss: "Ein Heldenleben".

March 19. (MOH) Beethoven: Symphony No. 3. Ravel: "Mother Goose" Suite. Wagner: Overture to "Rienzi". (AB)

March 21. (MOH) Brahms: "Academic Festival" Overture. Schelling: "Impressions from an Artist's Life" (Ernest Schelling) MacDowell: "Indian" Suite No. 2. Liszt: "Les Préludes". (WM)

March 23, 24. Schumann: Overture to "Manfred". Sibelius: Violin Concerto, D minor, Op. 47. (Alexander Schmuller) Strauss: "Ein Heldenleben".

March 26. Sinigaglia: Overture, "Le Baruffe Chiozzotte". Schumann: Piano Concerto, A minor, Op. 54. (Myra Hess) Tchaikovsky: Symphony No. 6.

March 28. (MOH) Bach: Suite No. 2 in B minor. d'Albert: 'Cello Concerto, C major, Op. 20. (Cornelius van Vliet) Tchaikovsky: Symphony No. 6.

March 30, 31. Dopper: "Gothic Chaconne". Diepenbrock: Overture to "The Birds" of Aristophanes. Goudoever: Suite for 'Cello and Orchestra. (H. D. van Goudoever) Franck: Symphonic Variations for Piano and Orchestra. (Harold Bauer) Strauss: "Don Juan".

April 2. (B'klyn) Bach: Suite No. 2, B minor. Mendelssohn: Violin Concerto in E minor, Op. 64. (Erna Rubinstein) Strauss: Tone Poem, "Ein Heldenleben".

April 4. (MOH) Brahms: Symphony No. 2. Wagner: "Siegfried Idyl". Liszt: "Tasso: Lament and Triumph". (AB)

April 8. Beethoven: "Coriolanus" Overture; Symphony No. 5. Strauss: "Burleske", in D minor for Piano and Orchestra; (Elly Ney) "Death and Transfiguration". (WM)

April 9. Strauss: "Death and Transfiguration". Grieg: Piano Concerto, A minor. (Myra Hess) Beethoven: Symphony No. 5.

April 30. (To Celebrate 80th Anniversary of the Founding of the Philharmonic Society) (MOH) Beethoven: Symphony No. 1; Symphony No. 9. (Inez Barbour, Soprano; Merle Alcock, Contralto; Lambert Murphy, Tenor; Royal Dadmun, Baritone; The Chorus of the Oratorio Society of New York)

EIGHTY-FIRST SEASON, 1922-1923

(1676th to 1776th Concert)

Conductors: JOSEF STRANSKY, WILLEM MENGELBERG

Associate Conductor: HENRY HADLEY

Guest Conductor: WILLEM VAN HOOGSTRATEN

October 26, 27. Beethoven: Symphony No. 7. Korngold: Overture, "Sursum corda!". Debussy: "Nuages"; "Fêtes". Strauss: Salomé's Dance. (JS)

November 9, 10. Brahms: Symphony No. 2. Weiner: Introduction and Scherzo, "Prince Csorong and the Gnomes". Saint-Saëns: 'Cello Concerto No. 1. (Joseph Hollman) Liszt: "Tasso: Lament and Triumph".

November 11. Sgambati: "Te Deum Laudamus". Chadwick: "Jubilee". Saint-Saëns: Piano Concerto No. 5. (Arthur Shattuck) Rimsky-Korsakov: Suite, "Schéhérazade".

November 12. (B'klyn) Brahms: Symphony No. 2. Liszt: Symphonic Poem No. 2: "Tasso: Lament and Triumph". Saint-Saëns: Piano Concerto No. 5, F major. (Arthur Shattuck) Strauss: Salomé's Dance.

November 14. (MOH) Bach-Abert: Prelude, Chorale and Fugue. Dvořák: Symphony No. 5. Tchaikovsky: "Francesca da Rimini". Debussy: "The Afternoon of a Faun". Strauss: Salomé's Dance.

November 16, 17. Brahms: "Tragic" Overture. Savine: "Golgotha". Reger: Variations, Fugue on a Mozart Theme. Tchaikovsky: Symphony No. 5.

November 19. Beethoven: Symphony No. 5. Tchaikovsky: "Francesca da Rimini". Wagner: Good Friday Spell, "Parsifal"; Sounds of the Forest, "Siegfried"; Prize Song, "Die Meistersinger"; Ride of the Valkyries, "Die Walküre".

November 24. Vaughan Williams: Pastoral Symphony. (Florence Hinkle) Strauss: "Don Juan". Mozart: Piano Concerto, A major (K. 488). (Artur Rubinstein) Wagner: Prelude and Love Death, "Tristan und Isolde".

November 25. All-Wagner: Overture, "The Flying Dutchman"; Good Friday Spell, "Parsifal"; Entrance of the Gods into Valhalla, "Das Rheingold"; Prelude, "Die Meistersinger"; Bacchanale, "Tannhäuser"; Prize Song, "Die Meistersinger"; Overture, "Rienzi".

November 26. Brahms: Symphony No. 2. Liszt: "Tasso: Lament and Triumph". Bruch: Violin Fantasia on Scottish Airs, Op. 46. (Scipione Guidi) Strauss: Salomé's Dance.

November 28. (MOH) Beethoven: Overture, "Leonore" No. 3; Piano Concerto No. 4. (Artur Rubinstein) Tchaikovsky: Symphony No. 5.

December 1. Mason: Symphony No. 1. Rimsky-Korsakov: Suite, "Schéhérazade". Tchaikovsky: Slavic March.

December 2. Beethoven: Overture, "Leonore" No. 3. Schumann: Piano Concerto, A minor, Op. 54. (Alfred Cortot) Tchaikovsky: Symphony No. 6.

December 3. (B'klyn) Beethoven: Overture to "Leonore," No. 3. Schumann: Piano Concerto, A minor, Op. 54. (Alfred Cortot) Rimsky-Korsakov: Symphonic Suite, "Schéhérazade". Tchaikovsky: Marche Slav.

December 7. Schubert: Symphony, B minor. Bach-Schönberg: Two Chorale-Preludes. Brahms: Violin Concerto, D major, Op. 77. (Bronislaw Huberman) Wagner: Prelude to "Die Meistersinger".

December 8. Same as December 7 except: Lalo: 'Cello Concerto, D minor (Hans Kindler) instead of Violin Concerto.

December 10. Franck: Symphony, D minor. Tchaikovsky: Violin Concerto, D major, Op. 35. (Bronislaw Huberman) Strauss: "Death and Transfiguration".

December 14, 15. Mendelssohn: Overture, "Fingal's Cave". Loeffler: "A Pagan Poem" with Piano, English Horn and Three Trumpets. Beethoven: Violin Concerto, D major, Op. 61. (Jascha Heifetz) Thursday Evening: Prelude and Liebestod, "Tristan und Isolde". Friday Afternoon: Introduction to Act III, "Die Meistersinger"; "Ride of the Valkyries", "Die Walküre".

December 17. (MOH) Rimsky-Korsakov: Overture, "The Russian Easter". Tchaikovsky: Variations on a Rococo Theme for 'Cello. (Hans Kindler) Rimsky-Korsakov: Suite "Schéhérazade". Tchaikovsky: Slavic March.

December 24. (MOH) All-Wagner: Overture, "Rienzi"; Good Friday Spell, "Parsifal"; Prelude, "Lohengrin"; Wanderer's Ride, Siegfried's Passage through the Magic Fire, Morning Dawn and Rhine Journey, "Siegfried" and "Götterdämmerung"; Bacchanale, "Tannhäuser"; Sounds of the Forest, "Siegfried"; Prelude and Finale, "Tristan und Isolde"; Ride of the Valkyries, "Die Walküre".

December 29. Smetana: Overture, "The Bartered Bride". Dvořák: Symphony No. 5. Schelling: Fantastic Suite for Piano. (Ernest Schelling) Strauss: "Death and Transfiguration".

December 31. Mendelssohn: Overture, "Fingal's Cave". Schelling: Fantastic Suite for Piano. (Ernest Schelling) Tchaikovsky: Symphony No. 6; Slavic March.

January 6. Humperdinck: Overture, "Königskinder". Brahms: Violin Concerto, D major, Op. 77. (Toscha Seidel) Gilbert: Suite from Music for the Pilgrim Tercentenary Pageant. Strauss: "Don Juan". (HH)

January 7. (B'klyn) Humperdinck: Overture to "Königskinder". Hadley: Symphony No. 3, B minor, Op. 60. Saint-Saëns: "The Animals' Carnival". (Pianos: Kurt Schindler, Madeleine Marshall) Strauss: Tone Poem, "Don Juan".

January 9. Converse: Symphony No. 2. Brahms: Violin Concerto, D major, Op. 77. (Toscha Seidel) Strauss: "Don Juan".

January 11. Humperdinck: Overture, "Königskinder". Beethoven Piano Concerto No. 4. (Myra Hess) Deems Taylor: "The Siren Song". Saint-Saëns: "The Animals' Carnival". (Pianos: Kurt Schindler, Madeleine Marshall)

January 12. Humperdinck, Beethoven, Taylor as on January 11. Wagner: Tristan's Vision, Act III, "Tristan und Isolde"; Day-break and Siegfried's Rhine Journey, "Götterdämmerung".

January 14. Tchaikovsky: Symphony No. 4. Chadwick: Overture, "Anniversary". Saint-Saëns: "The Animals' Carnival". (Pianos: Kurt Schindler and Madeleine Marshall) Wagner: Dance of the

Apprentices, Entrance of the Mastersingers, Greeting to Hans Sachs, Act III, "Die Meistersinger".

January 16. (MOH) Beethoven: Symphony No. 5. Wagner: Prelude, "Die Meistersinger"; Prelude to Act III, and Shepherd's Melody, "Tristan und Isolde"; March of the Grail Knights and Bell Scene, "Parsifal"; Wotan's Farewell and Magic Fire Scene, "Die Walküre"; Prelude to Act III, "Lohengrin". (JS)

January 18, 19. Weber: Overture, "Euryanthe". Schumann: Piano Concerto, A minor, Op. 54. (Josef Hofmann) Rubin Goldmark: "A Negro Rhapsody". Debussy: "The Afternoon of a Faun". Tchaikovsky: Overture, "1812".

January 21. All-Tchaikovsky: "Romeo and Juliet"; Variations on a Rococo Theme for 'Cello; (Leo Schulz) Symphony No. 5.

January 25, 26. Brahms: Symphony No. 4. Weber: Overture, "Der Freischütz". Mozart: "Eine kleine Nachtmusik". (K. 525) Liszt: Hungarian Rhapsody No. 1. (WvH)

January 28. All-Wagner: Overture, "Faust"; March of the Knights of the Holy Grail and Bell Scene, "Parsifal"; Funeral March, "Götterdämmerung"; Prelude, "Die Meistersinger"; The Wanderer's Ride, Siegfried's Passage through the Fire, Daybreak, the Rhine Journey, "Siegfried" and "Götterdämmerung"; Introduction to Act III and Shepherd's Melody, "Tristan und Isolde"; Introduction to Act III, "Lohengrin"; Overture, "Tannhäuser". (JS)

January 30. (MOH) Beethoven: Symphony No. 3. Tchaikovsky: "Romeo and Juliet". Berlioz: Excerpts from "The Damnation of Faust". (WM)

February 2. Beethoven: Symphony No. 3. Brahms: Piano Concerto No. 2. (Frederic Lamond) Wagner: Prelude, "Die Meistersinger".

February 4. (B'klyn) Same as February 2 except: Berlioz: Excerpts from "The Damnation of Faust" instead of Wagner: Prelude, "Die Meistersinger".

February 8, 9. Berlioz: Overture, "Roman Carnival". d'Indy: Symphony for Orchestra and Piano on a French Mountain Song. (Alfredo Casella) Albeniz-Casella: Spanish Rhapsody for Piano and Orchestra. (Alfredo Casella) Ravel: "La Valse".

February 11. Beethoven: Symphony No. 3. Saint-Saëns: 'Cello Concerto No. 1. (Cornelius van Vliet) Berlioz: Excerpts from "The Damnation of Faust".

February 13. (MOH) Beethoven: Overture, "Coriolanus". Rubin Goldmark: Requiem for Orchestra. Lalo: Spanish Symphony for Violin. (Jacques Thibaud) Wagner: Prelude, "Die Meistersinger".

February 17. Tchaikovsky: Serenade for String Orchestra. Lalo: Spanish Symphony for Violin. (Jacques Thibaud) Strauss: "Ein Heldenleben".

February 18. Beethoven: Overture, "Coriolanus". Rubin Goldmark: Requiem for Orchestra. Tchaikovsky: Serenade for String Orchestra. Ravel: "La Valse".

February 22. Schumann: Overture, "Manfred". Schreker: Chamber Symphony. Vieuxtemps: Violin Concerto No. 4. (Erna Rubinstein) Berlioz: Minuet, Dance of Sylphs, Rakoczy March, "The Damnation of Faust".

February 23. Same as above except: Tchaikovsky: "Romeo and Juliet" instead of Violin Concerto.

February 25. Wetzler: Overture to "As You Like It". Vieuxtemps: Violin Concerto No. 4. (Erna Rubinstein) Tchaikovsky: Symphony No. 6.

February 27. (MOH) Weber: Overture, "Der Freischütz". Rabaud: Eclogue: Virgilian Poem. Ravel: "La Valse". Strauss: "Ein Heldenleben".

March 1, 2. Moussorgsky: "A Night on Bald Mountain". Grieg: Piano Concerto, A minor, Op. 16 (Olga Samaroff) Glazounoff: Symphony No. 4.

March 4. (B'klyn) Tchaikovsky: Symphony No. 6. Saint-Saëns: Concerto for Violoncello and Orchestra, No. 1, A minor, Op. 33. (Cornelius van Vliet) Ravel: "La Valse".

March 8, 9. Mahler: Symphony No. 7. Beethoven: Concerto for Piano, Violin, 'Cello, Op. 56. (New York Trio)

March 11. Weber: Overture, "Der Freischütz". Hadley: Symphony No. 3. Van Anrooy: Dutch Rhapsody, "Piet Hein". Schubert-Liszt: Fantasia for Piano, C major, Op. 15. (Alexander Siloti)

March 18. (MOH) Moussorgsky: "A Night on Bald Mountain". Saminsky: Symphony of the Summits. (Conducted by Composer) Tchaikovsky: Serenade for String Orchestra, Op. 48. Schubert-Liszt: Fantasia for Piano, C major, Op. 15. (Alexander Siloti) Liszt: "Les Préludes".

March 22, 23. Haydn: Symphony No. 13. Mozart: Piano Concerto, A major (K. 488). (Wilhelm Bachaus) Pick-Mangiagalli: "Sortilegi". Strauss: "Till Eulenspiegel".

March 25. Wagner: Prelude, Good Friday Spell, Transformation Music and Closing Scene, Act I, "Parsifal". Strauss: "Ein Heldenleben".

March 27. (MOH) Cherubini: Overture, "Anacreon". Brahms: Piano Concerto No. 1. (Artur Schnabel) Tchaikovsky: Symphony No. 6.

March 29. Roussel: "Pour une Fête de Printemps". Rabaud: Eclogue. Schelling: "A Victory Ball". Tchaikovsky: Piano Concerto No. 1. (Frederic Lamond)

April 1. (B'klyn) Beethoven: Overture to "Coriolanus". Brahms: Piano Concerto No. 1, D minor. (Artur Schnabel) Liszt: Symphonic Poem, "Les Préludes". Rabaïd: Eclogue: Virgilian Poem for Orchestra. Wagner: Prelude to "Die Meistersinger".

April 6. Beethoven: Overture, "Leonore" No. 3. Schelling: "A Victory Ball". Liszt: Piano Concerto No. 1. (Josef Lhevinne) Tchaikovsky: Symphony No. 5.

April 7. All-Strauss: "Don Juan"; Salomé's Dance; Final Scene, "Salomé"; (Barbara Kemp) "Ein Heldenleben".

April 8. (MOH) Beethoven: Overture, "Leonore" No. 3. Liszt: Piano Concerto No. 1. (Josef Lhevinne) Tchaikovsky: Symphony No. 5.

EIGHTY-SECOND SEASON, 1923-1924

(1777th to 1876th Concert)

Conductors: WILLEM MENDELBERG, WILLEM VAN HOOGSTRATEN

Associate Conductor: HENRY HADLEY

October 25, 26. Bach: Brandenburg Concerto No. 3. Brahms: Symphony No. 3. Mendelssohn: Nocturne and Scherzo from "A Midsummer Night's Dream". Debussy: "Fêtes". Tchaikovsky: Italian Caprice. (WvH)

November 8, 9. Franck: Symphony, D minor. Beethoven: Violin Concerto, D major, Op. 61. (Paul Kochanski) Tchaikovsky: Slavic March.

November 10. Rossini: Overture to "The Barber of Seville". Tchaikovsky: Suite No. 1, D minor, Op. 43. Sibelius: "Finlandia". J. Strauss: Waltz, "Wiener Blut". Liszt: Hungarian Rhapsody No. 2.

November 11. (B'klyn) Glinka: Overture, "Russlan and Ludmilla". Rimsky-Korsakov: Two Songs with Orchestra: Song of Marpha, from "The Tsar's Bride"; "Eastern Romance," Op. 2, No. 1. (Nina Koshetz) Tchaikovsky: "Romeo and Juliet". Rachmaninoff: Symphonic Poem, "The Isle of the Dead"; Vocalise. (Nina Koshetz) Moussorgsky: Revery and Dance, "The Fair at Sorotchinsk". (Nina Koshetz) Borodin: Polovtsian Dances, "Prince Igor".

November 12. Mozart: Overture to "The Marriage of Figaro". Handel: Concerto in F major for Two Wind Choirs and Strings. Brahms: Symphony No. 3.

November 15, 16. Mozart: Overture to "The Marriage of Figaro". Schubert: Symphony in C major. Weber: Overture to "Der Freischütz". Liszt: Mephisto Waltz. Berlioz: Minuet, Dance of Sylphs, Rákóczi March, from "The Damnation of Faust".

November 18. Tchaikovsky: Symphony No. 6. Wagner: Overture and Bacchanale, "Tannhäuser". Debussy: "The Afternoon of a Faun". Strauss: "Death and Transfiguration".

November 22, 23. Glinka: Overture to "Russlan and Ludmilla". Rachmaninoff: Symphony No. 2. Wagner: Prelude, "Tristan und Isolde"; Siegfried Idyl; Overture, Bacchanale, "Tannhäuser".

November 24. All-Tchaikovsky: Overture-Fantasy, "Romeo and Juliet"; Violin Concerto, D major, Op. 35; (Bronislaw Huberman) Symphony No. 4.

November 25. Brahms: Variations on a Theme by Haydn, Op. 56a; Violin Concerto, D major, Op. 77. (Bronislaw Huberman) Beethoven: Symphony No. 7.

November 28, 30. Mozart: Sinfonia Concertante, for Solo Oboe, Clarinet, Horn and Bassoon, with Orchestral Accompaniment. Tchaikovsky: Piano Concerto No. 1. (Mitja Nikisch) Debussy: "The Afternoon of a Faun". Strauss: "Till Eulenspiegel".

December 1. Weber: Overture to "Der Freischütz". Rimsky-Korsakov: "The Russian Easter". Dukas: "The Sorcerer's Apprentice". Wagner: Prelude and Finale, "Tristan und Isolde"; "Siegfried Idyl"; Prelude to "Die Meistersinger".

December 2. (B'klyn) Weber: Overture, "Der Freischütz". Franck: Symphony, D minor. Beethoven: Piano Concerto No. 5. (Ossip Gabrilowitsch) Wagner: Prelude, "Die Meistersinger".

December 3. Gluck: Overture to "Iphigenia in Aulis". Mozart: Symphony, G minor (K. 550). Duparc: Two Songs with Orchestra: Chanson triste; Le Manoir de Rosemonde. (Arthur Hackett) Wagner: Prelude to "Die Meistersinger".

December 6, 7. All-Beethoven: Overture to "Egmont"; Symphony No. 7; Piano Concerto No. 5; (Ossip Gabrilowitsch) Overture to "Leonore", No. 3.

December 9. Mozart: Sinfonia Concertante for Solo Oboe, Clarinet, Horn and Bassoon, with Orchestral Accompaniment. (B. Labate, Oboe; S. Bellison, Clarinet; B. Jaenicke, Horn; B. Kohon, Bassoon) Wagner: Prelude to "Tristan und Isolde"; Siegfried's Rhine Journey, "Götterdämmerung". Stravinsky: "The Fire-Bird" Suite.

December 13, 14. Brahms: "Academic Festival" Overture. Schumann: Symphony No. 1. Debussy: Two Dances: Sarabande; Danse. Tchaikovsky: Overture-Fantasy, "Romeo and Juliet".

December 16. (MOH) All-Tchaikovsky: Symphony No. 6; "Nut-cracker" Suite; Overture, "1812".

December 17. Bach: Brandenburg Concerto No. 3. Haydn: Symphony, G major (B. & H. No. 11). Beethoven: Overture to "Coriolanus". Mendelssohn: Nocturne and Scherzo from "A Midsummer Night's Dream". Beethoven: "Leonore" Overture No. 3.

December 23. (MOH) Bach: Shepherds' Music from the Christmas Oratorio. Debussy: "The Afternoon of a Faun". Saint-Saëns: Violin Concerto No. 3. (Scipione Guidi) Brahms: Symphony No. 2.

December 27, 28. Haydn: Symphony No. 12. Tchaikovsky: Violin Concerto, D major, Op. 35. (Efrem Zimbalist) Felix Borowski: Fantasie-Overture, "Youth". Stravinsky: "Petrouchka" Ballet Suite. (HH)

December 30. Grétry: Ballet Suite from "Céphale et Procris". Tchaikovsky: Violin Concerto, D major, Op. 35. (Efrem Zimbalist) Schroeder: Rhapsody, "Pan". Tchaikovsky: "Nutcracker" Suite.

December 31. Cherubini: Overture to "Anacreon". Beethoven: Symphony No. 7. MacDowell: Piano Concerto No. 2. Liszt: "Les Préludes".

January 5. Wagner: "Rienzi" Overture. Tchaikovsky: Symphony No. 5. Brahms: Piano Concerto No. 2. (Harold Bauer) Borowski: Fantasie-Overture, "Youth".

January 6. (B'klyn) Grétry: Ballet Suite, "Céphale et Procris". Brahms: Piano Concerto No. 2. (Harold Bauer) Borowski: Fantasie-Overture, "Youth". Tchaikovsky: "Nutcracker" Suite.

January 8. (MOH) Beethoven: "Leonore" Overture No. 3. Brahms: Piano Concerto No. 2. (Harold Bauer) Wagner: Prelude and Liebestod, "Tristan und Isolde". McKinley: "The Blue Flower". Liszt: "Les Préludes".

January 10, 11. Brahms: Symphony No. 4. Ravel: Rapsodie Espagnole. Dukas: "The Sorcerer's Apprentice". (WvH)

January 13. Weber: "Oberon" Overture. Brahms: Violin Concerto, D major, Op. 77. (Erica Morini) Carpenter: Suite, "Adventures in a Perambulator". Wagner: Prelude, "Die Meistersinger".

January 15. (MOH) Bach: Brandenburg Concerto No. 3. Franck: Symphony, D minor. Brahms: Violin Concerto, D major, Op. 77. (Erica Morini) Strauss: "Till Eulenspiegel".

January 17, 18. Tchaikovsky: Suite No. 1. Schumann: Piano Concerto, A minor, Op. 54. (William Bachaus) Stravinsky: "The Fire-Bird" Suite.

January 20. Schubert: Symphony in B minor. Molique: 'Cello Concerto, D major, Op. 45. (Leo Schulz) Ippolitov-Ivanov: Caucasian Sketches. J. Strauss: Waltz, "On the Beautiful Blue Danube".

January 21. Brahms: "Academic Festival" Overture. Kornauth: Elegy for Orchestra. Verdi: Aria, "Ah, fors' è lui" from "La Traviata". (Roa Eaton) Weber-Weingartner: "Invitation to the Waltz". Brahms: Symphony No. 2.

January 24, 25. Beethoven: "Coriolanus" Overture. Reger: Variations and Fugue on a Merry Theme of J. A. Hiller, Op. 100. Tchaikovsky: Symphony No. 4.

January 27. Brahms: "Tragic" Overture. Beethoven: Piano Concerto No. 5. (Ely Ney) Brahms: Symphony No. 2.

January 29. (MOH) Cherubini: "Anacreon" Overture. Beethoven: Symphony No. 5. Strauss: "Don Juan". Wagner: Overture to "Tannhäuser". (WM)

January 30. Beethoven: Symphony No. 5; Violin Concerto, D major, Op. 61. (Albert Spalding) Wagner: Overture to "Tannhäuser".

February 3. (B'klyn) Beethoven: Symphony No. 5; Violin Concerto. (Scipione Guidi) Wagner: Overture, "Tannhäuser".

February 6. Weber: "Oberon" Overture. Gluck: Air, "Divinités du Styx", from "Alceste". (Alma Beck) Strauss: "Don Juan". Brahms: Symphony No. 1.

February 7, 8. Mengelberg: Prelude. Beethoven: Violin Concerto, D major, Op. 61. (Carl Flesch) Brahms: Symphony No. 1.

February 10. Mengelberg: Prelude. Wagner: Good Friday Spell, "Parsifal". Strauss: "Don Juan". Tchaikovsky: Symphony No. 5.

February 14, 15. Corelli: Concerto Grosso No. 8. Couperin-Strauss: Dance Suite. R. Strauss: Serenade for Wind Instruments, Op. 7. Liszt: "Les Préludes".

February 16. Tchaikovsky: Marche Slav; "Nutcracker" Suite; Symphony No. 6.

February 17. Beethoven: "Leonore" Overture No. 3. Bach: Violin Concerto, E major. (Jacques Thibaud) Chausson: "Poème" for Violin and Orchestra, Op. 25. (Jacques Thibaud) J. Strauss: Overture to "Die Fledermaus"; Waltz, "Geschichten aus dem Wiener Wald".

February 19. Beethoven: "Leonore" Overture No. 3. Bach: Concerto, E major. (Jacques Thibaud) Dvořák: Symphony No. 5.

February 21, 22. Schumann: Symphony No. 4. Powell: Violin Concerto, E major, Op. 23. (Albert Spalding) Wagner: Overture to "Tannhäuser".

February 24. Cherubini: "Anacreon" Overture. Bach: Concerto for Harpsichord and Strings, G minor. (Wanda Landowska) Mozart: Piano Concerto (K. 466). (Landowska) Brahms: Symphony No. 1.

February 27. Mengelberg: Prelude. Wagner: Good Friday Spell, "Parsifal". Strauss: Serenade for Wind Instruments, Op. 7. Tchaikovsky: Symphony No. 5.

February 28, 29. Mendelssohn: Overture to "A Midsummer Night's Dream". Dvořák: 'Cello Concerto, B minor, Op. 104. (Felix Salmond) Strauss: Sinfonia Domestica.

March 2. (B'klyn) Weber: Overture, "Oberon". Weber: Scene and Aria, "Ocean! Thou Mighty Monster!" from "Oberon". (Dusolina Giannini) Strauss: Serenade for Wind Instruments, Op. 7. Dvořák: Symphony No. 5.

March 4. (MOH) Weber: "Oberon" Overture. Grieg: Piano Concerto, A minor, Op. 16. (Percy Grainger) Tchaikovsky: Symphony No. 6.

March 6, 7. Dvořák: Symphony No. 5. Gallico: Symphonic Episode, "Euphorion". Wagner: Prelude and Finale, "Tristan und Isolde".

March 9. Beethoven: Symphony No. 5. Schelling: "Impressions from an Artist's Life": Variations for Orchestra and Piano. (Ernest Schelling) Liszt: "Les Préludes".

March 16. Mendelssohn: Overture to "A Midsummer Night's Dream". Wagner: Prelude and Finale, "Tristan und Isolde". Tchaikovsky: Symphony No. 5.

March 19. Schumann: Symphony No. 4. Mozart: Flute Concerto, D major (K. 314). (John Amans) Schelling: "Impressions from an Artist's Life". (Ernest Schelling)

March 20, 21. Schubert: Symphony in B minor. Rudolf Mengelberg: Symphonic Elegy, Op. 9. Tchaikovsky: Piano Concerto No. 2. (Yolanda Mero) Chabrier: Rhapsody, "España".

March 23. Smetana: Overture to "The Bartered Bride". Schumann: Piano Concerto, A minor, Op. 54. (Mischa Levitzki) Dvořák: Symphony No. 5.

March 25. (MOH) Smetana: Overture to "The Bartered Bride". Saint-Saëns: Piano Concerto No. 2. (Mischa Levitzki) Brahms: Symphony No. 1.

March 27, 28. Stravinsky: "Le Chant du Rossignol". Rubin Goldmark: "A Negro Rhapsody". Beethoven: Symphony No. 4.

April 2. Wagner: Overture to "The Flying Dutchman". Mendelssohn: Violin Concerto, E minor, Op. 64. (Samuel Gardner) Rubin Goldmark: "A Negro Rhapsody". Strauss: "Death and Transfiguration".

April 5. Wagner: Overture to "The Flying Dutchman". Schumann: 'Cello Concerto, A minor, Op. 129. (Cornelius van Vliet) Schelling: "A Victory Ball". Strauss: "Death and Transfiguration".

EIGHTY-THIRD SEASON, 1924-1925

(1877th to 1979th Concert)

Conductors: WILLEM MENGELBERG, WILLEM VAN HOOGSTRATEN

Associate Conductor: HENRY HADLEY

Guest Conductors: IGOR STRAVINSKY, WILHELM FURTWAENGLER

October 16, 17. Weber: Overture, "Euryanthe". Respighi: Sinfonia Drammatica. Mozart: Symphony, E-flat (K. 543). Wagner: Prelude, "Die Meistersinger". (WvH)

October 29. Weber: Overture, "Euryanthe". Strauss: "Till Eulenspiegel". Ravel: "Mother Goose" Suite. Beethoven: Symphony No. 3.

October 30, 31. Schubert: Overture, "Rosamunde". Florent Schmitt: "Antoine et Cléopâtre". Brahms: Piano Concerto No. 2. (Elly Ney)

November 2. (B'klyn) Weber: Overture, "Euryanthe". Bruch: Aria, Andromache's Lament, from "Achilles," Op. 50. (Sophie Braslau) Strauss: "Till Eulenspiegel's Merry Pranks". Moussorgsky: Three Songs with Orchestra: Pain; The Classicist; On the Dnieper. (Sophie Braslau) Beethoven: Symphony No. 3.

November 6, 7. Chausson: Symphony, B-flat major, Op. 20. Karlowicz: Violin Concerto, Op. 8. (Cecilia Hansen) Tchaikovsky: "Francesca da Rimini".

November 8. Smetana: Overture, "The Bartered Bride". Saint-Saëns: Piano Concerto No. 4. (Guimara Novaes) Strauss: "Till Eulenspiegel". Tchaikovsky: Overture, "1812".

November 9. (MOH) Wagner: Prelude, "Lohengrin". Saint-Saëns: Piano Concerto No. 4. (Guimara Novaes) Beethoven: Symphony No. 7.

November 12. Beethoven: Symphony No. 7. Mozart: "Eine kleine Nachtmusik". Wagner: Overture, "Tannhäuser".

November 13, 14. Beethoven: Overture, "Egmont". Debussy: "Rondes de Printemps". Strauss: "Don Juan". Brahms: Symphony No. 1.

November 16. Beethoven: Overture, "Leonore" No. 3. Stojowski: Piano Concerto No. 2. (Sigismond Stojowski) Tchaikovsky: Symphony No. 6.

November 20, 21. Handel: Concerto Grosso for Strings, D major, Op. 6, No. 5. (S. Guidi, H. Lange, L. Schulz) Ravel: "Mother Goose" Suite. Dvořák: Symphony No. 2.

November 23. Brahms: Symphony No. 3. Bach: Two Preludes and Five-Voice Fugues. Reger: Variations, Fugue on Mozart Theme.

November 26, 28. Rachmaninoff: "The Isle of the Dead". Beethoven: Piano Concerto, G major. (Nicholas Medtner) Tchaikovsky: Symphony No. 6.

November 29. Brahms: Symphony No. 1. Schumann: 'Cello Concerto, A minor, Op. 129. (Leo Schulz) Herbert: Irish Rhapsody. (HH)

November 30. (BAOM) Haydn: Symphony No. 12, in B-flat. Schumann: Concerto for 'Cello in A minor. (Leo Schulz) Hadley: Tone Poem, "Salomé," Op. 55. Herbert: Irish Rhapsody.

December 3. Tchaikovsky. Symphony No. 6. Brahms: Symphony No. 1. (WvH)

December 4, 5. Brahms: "Tragic" Overture. Beethoven: Violin Concerto, D major, Op. 61. (Scipione Guidi) Loeffler: Poem for Orchestra. Wagner: Prelude and Finale, "Tristan und Isolde".

December 7. Weber: Overture, "Der Freischütz". Mozart: Piano Concerto in D minor (K. 466). (Ossip Gabrilowitsch) Sibelius: "Finlandia". Johann Strauss: Waltz, "Weiner Blut". Tchaikovsky: Italian Caprice.

December 11, 12. Beethoven: Symphony No. 2. Griffes: "The Pleasure-Dome of Kubla Khan". Dvořák: Two Waltzes for String Orchestra. Berlioz: Rákóczi March.

December 14. (MOH) Stravinsky: "The Fire-Bird" Suite. Mozart: Piano Concerto in D minor (K. 466). (Ossip Gabrilowitsch) Dvořák: Symphony No. 2.

December 18, 19. Rachmaninoff Symphony No. 2. Hadley: "Salomé". Rimsky-Korsakov: Capriccio Espagnol. (HH)

December 21. (MOH) Tchaikovsky: Symphony No. 4. Bach: Two-Piano Concerto, C minor, No. 1. (Guy Maier and Lee Pattison) Ballantine: Suite, "From the Garden of Hellas". Smetana: Overture, "The Bartered Bride".

December 28. Berlioz: Overture, "The Roman Carnival". Ballantine: Suite, "From the Garden of Hellas". Glazounoff: Violin Concerto, A minor, Op. 82. (Ruth Breton) Rachmaninoff: Symphony No. 2.

December 31. Humiston: "Southern Fantasy". Ballantine: Suite, "From the Garden of Hellas". Hadley: "Salomé". Tchaikovsky: Symphony No. 4.

January 3. Strauss: "Don Juan". Haydn: 'Cello Concerto, D major, Op. 101. (Pablo Casals) Brahms: Symphony No. 1. (WF)

January 4. (B'klyn) Strauss: Tone Poem, "Don Juan". Haydn: 'Cello Concerto. (Pablo Casals) Brahms: Symphony No. 1.

January 8, 9. All-Stravinsky: "Song of the Volga Boatman"; "Fireworks"; Scherzo Fantastique; "Le Chant du Rossignol"; Suite, "Pulcinella"; Suite, "The Fire-Bird". (IS)

January 10. Same as above; Suite, "Petrouchka" instead of "The Fire-Bird".

January 11. Weber: Overture, "Der Freischütz". Beethoven: Symphony No. 7. Wagner: Prelude and Finale, "Tristan und Isolde"; Prelude, "Die Meistersinger". (WF)

January 15, 16. Handel: Concerto Grosso for Strings, D minor, Op. 6, No. 10. (S. Guidi, H. Lange, L. Schulz) Schumann: Piano Concerto, A minor, Op. 54. (Olga Samaroff) Tchaikovsky: Symphony No. 5.

January 18. Handel Concerto as above. Strauss: "Till Eulenspiegel". Brahms: Symphony No. 1.

January 22, 23. Berlioz: Overture, "Benvenuto Cellini". Schumann: Symphony No. 4. Stravinsky: "Le Sacre du Printemps".

January 25. Mendelssohn: Overture, "Fingal's Cave". Strauss: "Don Juan". Tchaikovsky: Symphony No. 5.

January 28. All-Tchaikovsky: Overture, "Romeo and Juliet"; Piano Concerto No. 1; (Elly Ney) Symphony No. 5. (WvH)

January 30. Haydn: Symphony No. 6. Strauss: "Death and Transfiguration". Beethoven: Symphony No. 5. (WF)

January 31. Weber: Overture, "Oberon". Schumann: Piano Concerto, A minor, Op. 54. (Myra Hess) Brahms: Symphony No. 4. (WvH)

February 1. (B'klyn) Weber: Overture, "Oberon". Schumann: Piano Concerto. (Myra Hess) Tchaikovsky: Symphony No. 5.

February 4. Schubert: Symphony, C major. Tchaikovsky: "Nutcracker" Suite; Overture, "1812". (WM)

February 5, 6. Schubert: Symphony, C major. Stravinsky: Concerto for Piano and Wind Orchestra. (Igor Stravinsky) Tchaikovsky: Overture, "1812".

February 8. Cherubini: Overture, "Les Deux Journées". Beethoven: Symphony No. 5. Tchaikovsky: "Nutcracker" Suite. Chabrier: Rhapsody, "España".

February 12, 13. Beethoven: Overture, "Leonore" No. 1. Brahms: Piano Concerto No. 2. (William Bachaus) Debussy: "Iberia" No. 2. Chabrier: Rhapsody, "España".

February 14. Tchaikovsky: Symphony No. 4. Wagner: Wotan's Farewell and Magic Fire Scene, "Die Walküre"; A Siegfried Idyl; Prelude, "Die Meistersinger".

February 15. Weber: Overture, "Euryanthe". Kempfer: Capriccio for Flute. (John Amans) Schubert: Symphony, C major.

February 18. Bizet: "L'Arlésienne" Suite No. 1. Casella: Rhapsody, "Italia". Wagner: Wotan's Farewell and Magic Fire Scene, "Die Walküre"; A Siegfried Idyl; Prelude, "Die Meistersinger".

February 19, 20. Same as February 18 except: Brahms: Violin Concerto, D major, Op. 77 (Carl Flesch) instead of Wagner excerpts.

February 22. Mozart: "Eine kleine Nachtmusik". Stravinsky: "The Fire-Bird" Suite. Tchaikovsky: Symphony No. 4.

February 26, 27. Weber: Overture, "Euryanthe". Haydn: 'Cello Concerto, D major, Op. 101. (Cornelius van Vliet) Strauss: "Don Quixote".

March 1. (B'klyn) All-Tchaikovsky: "Nutcracker" Suite; Piano Concerto No. 2, G major, Op. 44 (Yolanda Mero); Symphony No. 4.

March 4. Beethoven: Symphony No. 3. Strauss: "Ein Heldenleben".

March 5, 6. Bach: Prelude to Cantata No. 174; Adagio from Organ Toccata, C major. Mozart: Piano Concerto, E-flat major (K. 482). (Wanda Landowska) Beethoven: Symphony No. 3.

March 8. Schubert: Overture, "Rosamunde". Beethoven: Violin Concerto, D major, Op. 61. (Erna Rubinstein) Strauss: "Ein Heldenleben".

March 15. (MOH) All-Beethoven: Overture, "Leonore" No. 3; Violin Concerto, D major, Op. 61; (Erna Rubinstein) Symphony No. 3.

March 18: Deems Taylor: Suite, "Through the Looking Glass". Stravinsky: Suite, "The Fire-Bird". Rimsky-Korsakov: Suite, "Schéhérazade".

March 19, 20. Same as March 18 except: Lalo: 'Cello Concerto, D minor. (Gerard Hekking) instead of "Fire-Bird" Suite.

March 22. Gade: Overture, "Echoes from Ossian". Beethoven: Piano Concerto No. 5. (Alfred Cortot) Strauss: "Don Quixote".

March 26, 27. Brahms: Symphony No. 4. Samuel Gardner: Violin Concerto, E minor, Op. 18. (Samuel Gardner) Ravel: "La Valse".

March 28. Mahler: Symphony No. 2. (Schola Cantorum, Marie Sundelius, Soprano; Mme. Charles Cahier, Contralto)

March 29. (B'klyn) Gade: Overture, "Echoes from Ossian". Beethoven: Piano Concerto No. 5, in E-flat major ("Emperor"). (Alfred Cortot) Brahms: Symphony No. 4.

April 1. Franck: Symphony, D minor. Tchaikovsky: Piano Concerto No. 2. (Yolanda Mero) Liszt: "Tasso".

April 2, 3. Franck: Symphony, D minor. Tailleferre: Piano Concerto. (Germaine Tailleferre) Liszt: "Tasso".

April 5. (MOH) Same as March 28.

April 11. Bach: The St. Matthew Passion. (Schola Cantorum, Kurt Schindler, Conductor; The Paulist Boys' Choir; Mildred Faas, Soprano; Mabel Beddoe, Contralto; Lambert Murphy, Tenor; Thomas Denijs, Bass; John Barclay, Bass; Wanda Landowska, Harpsichord; Louis Robert, Organ; Scipione Guidi, Violin; Bruno Labate, Georges Apchain, Oboe d'amore; John Amans, Flute)

April 14. (MOH) Same as April 11.

EIGHTY-FOURTH SEASON, 1925-1926

(1980th to 2084th Concert)

Conductors: WILLEM MENDELBERG, WILHELM FURTWAENGLER

Associate Conductor: HENRY HADLEY

Guest Conductors: ARTURO TOSCANINI, FRITZ REINER

October 15, 16. Bach: Suite No. 2. Strauss: "Don Juan". Brahms: Symphony No. 2. (WM)

October 29, 30. Cherubini: Overture, "Anacreon". Mozart: Symphony, G minor (K. 550). Casella: Suite, "La Giara"; (Tenor Solo, Lewis James) Partita for Piano and Orchestra; (Alfredo Casella) Rhapsody, "Italia".

October 31. Same as October 15, 16 except: Liszt: "Les Préludes" instead of "Don Juan".

November 1. (B'klyn) Bach: Suite No. 2, B minor. (Harpsichord, Mr. Mengelberg) Mozart: Two Airs from "Don Giovanni". (Fraser Gange) Strauss: Tone Poem, "Don Juan". Brahms: Symphony No. 2.

November 5, 6. Grétry: Overture, "L'Épreuve villageois". Debussy: "The Afternoon of a Faun". Bach: Cantata No. 56 for Bass Solo. (Thomas Denijs) Beethoven: Symphony No. 7.

November 7. Same as November 5, 6 except: Franck: Symphonic Variations for Piano (Katherine Bacon) instead of "The Afternoon of a Faun".

November 8. (MOH) All-Tchaikovsky: Overture-Fantasy, "Romeo and Juliet"; Variations on a Rococo Theme for 'Cello; (Cornelius van Vliet) Symphony No. 6.

November 12, 13. Schubert: Symphony, B minor. Gebhard: Fantasy for Piano and Orchestra. (Heinrich Gebhard) Loeffler: "A Pagan Poem". Wagner: Overture, "The Flying Dutchman".

November 14, 15. Weber: "Jubilee" Overture. Bach: Two-Violin Concerto, D minor. (Scipione Guidi, Hans Lange) Kalliwoda: Overture in D. Beethoven: Symphony No. 5.

November 19, 20. Brahms: "Academic Festival" Overture. DeFalla: Three Dances, "The Three-Cornered Hat". Tchaikovsky: Symphony No. 5.

November 22. Tansman: Danse de la Sorcière. Strauss: Suite, "Le Bourgeois Gentilhomme". Brahms: Symphony No. 2.

November 25, 27. Mahler: Symphony No. 2. (Schola Cantorum; Ruth Rodgers, Soprano; Martha Offers, Contralto)

November 28. Brahms: "Academic Festival" Overture. Mahler: 2nd movement, Symphony No. 2. Tchaikovsky: "Romeo and Juliet"; Symphony No. 5.

November 29. (B'klyn) Brahms: "Academic Festival" Overture. Beethoven: Symphony No. 7. Tchaikovsky: Overture-Fantasy, "Romeo and Juliet". Wagner: Overture, "The Flying Dutchman".

December 3, 4. Beethoven: "Coriolanus" Overture. Wetzler: "Visions". Grieg: Piano Concerto, A minor, Op. 16. (Percy Grainger) Weber: "Der Freischütz" Overture.

December 6. Gluck: "Iphigenia in Aulis" Overture. Mozart: Piano Concerto, D minor (K. 466). (Ossip Gabrilowitsch) Tchaikovsky: Symphony No. 5.

December 10, 11. Mendelssohn: Symphony No. 4. Schelling: "Impressions from an Artist's Life". (Ernest Schelling) Wagner: "Tannhäuser" Overture.

December 13. (MOH) Rimsky-Korsakov: "Schéhérazade" Suite. Wagner: Prelude, "Parsifal"; Prelude, "Lohengrin"; Prelude and Finale, "Tristan und Isolde".

December 17, 18. Bruckner: Symphony No. 2. Mendelssohn: Violin Concerto, E minor, Op. 64. (Efrem Zimbalist) Beethoven: "Leonore" Overture No. 3.

December 19. Beethoven: "Coriolanus" Overture. Hadley: "Lucifer". (Conducted by Composer) Rimsky-Korsakov: "Schéhérazade" Suite.

December 20. (MOH) All-Beethoven: Piano Concerto, E-flat major, No. 5; (Ossip Gabrilowitsch) Symphony No. 5.

December 27. Roentgen: Old Dutch Dances. Brahms: Violin Concerto, D major, Op. 77. (Efrem Zimbalist) Hadley: "Lucifer". (Conducted by Composer) Tchaikovsky: Slavic March.

December 31, January 1. Schumann: "Manfred" Overture. Respighi: Piano Concerto. (Ottorino Respighi) Strauss: "Thus Spake Zarathustra".

January 2. Schubert: Symphony, B minor. Rubin Goldmark: "A Negro Rhapsody". Beethoven: "Leonore" Overture No. 3. Strauss: "Death and Transfiguration".

January 3. (B'klyn) Schubert: Symphony in B minor ("Unfinished"). Mendelssohn: Violin Concerto. (Efrem Zimbalist) Strauss: Tone Poem, "Thus Spake Zarathustra".

January 10. Same as January 2.

January 14, 15, 16. Haydn: Symphony No. 4. Respighi: "The Pines of Rome". Sibelius: "The Swan of Tuonela". Wagner: Siegfried's Death and Funeral Music, "Götterdämmerung". Weber: "Euryanthe" Overture. (AT)

January 17. Bach-Abert: Prelude, Chorale and Fugue. Mendelssohn: Nocturne, Scherzo, "A Midsummer Night's Dream". Respighi: "The Pines of Rome". Beethoven: Symphony No. 5.

January 21, 22. Vivaldi: Concerto Grosso, D minor. Beethoven: Symphony No. 1. De Sabata: "Gethsemane". Stravinsky: Suite, "Petrovskaya", Parts I and IV.

January 24. Schubert: Symphony, B minor. Beethoven: "Leonore" Overture No. 3. De Sabata: "Gethsemane". Stravinsky: Excerpts from "Petrovchka".

January 28, 29. Beethoven: Symphony No. 3. Roger-Ducasse: "Sarabande". (Schola Cantorum) Tommasini: "Paesaggi toscani". Wagner: Prelude and Finale, "Tristan und Isolde".

January 30. Vivaldi: Concerto Grosso, D minor. Haydn: Symphony, D major (B. & H. No. 4). Wagner: Siegfried's Death and Funeral Music, "Götterdämmerung". Respighi: "The Pines of Rome".

January 31. (B'klyn) Vivaldi: Concerto Grosso in D minor, for String Orchestra. Haydn: Symphony, D major (B. & H. No. 4). Wagner: Siegfried's Death and Funeral Music, "Götterdämmerung". Respighi: Symphonic Poem, "The Pines of Rome".

February 1. Bach-Abert: Prelude, Chorale and Fugue. Mendelssohn: Nocturne, Scherzo, "A Midsummer Night's Dream". Wagner: Siegfried's Death and Funeral Music, "Götterdämmerung". Beethoven: Symphony No. 3.

February 6. Same as January 21, 22 except: Weber: "Euryanthe" Overture instead of the Concerto Grosso.

February 7. Mozart: Symphony, D major (K. 504) Debussy: "La Mer". Brahms: Variations on a Haydn Theme, Op. 56a. Martucci: Notturno; Novelletta. Wagner: Prelude and Finale, "Tristan und Isolde".

February 11, 12. Beethoven: "Egmont" Overture. Mozart: "Eine kleine Nachtmusik". Brahms: Symphony No. 4. Wagner: Prelude, "Die Meistersinger". (WF)

February 13. Beethoven: "Egmont" Overture. Valentini: Suite for 'Cello and Orchestra. (Hans Kindler) Brahms: Symphony No. 4.

February 14. Dvořák: Symphony No. 5. Valentini: Suite for 'Cello and Orchestra. (Hans Kindler) Wagner: Prelude, "Die Meistersinger".

February 18, 19. Haydn: Symphony No. 13. Schumann: Piano Concerto, A minor, Op. 54. (Guimaraes) Strauss: Sinfonia Domestica.

February 21. Weber: "Oberon" Overture. Mozart: "Eine kleine Nachtmusik". Brahms: Symphony No. 4.

February 25, 26. Berlioz: "The Corsair" Overture. Respighi: Old Dances and Airs for the Lute, 2nd Suite. Tchaikovsky: Symphony No. 6.

February 28. (B'klyn) Haydn: Symphony, G major (B. & H. No. 13). Beethoven: Overture, "Egmont". Brahms: Violin Concerto in D major, Op. 77. (Joseph Szigeti) Wagner: Prelude, "Die Meistersinger".

March 4, 5. Mozart: "The Marriage of Figaro" Overture. Schumann: Symphony No. 1. Strauss: Interlude, Waltz Scene, "Intermezzo". Brahms: Three Hungarian Dances.

March 7. Haydn: Symphony No. 13. Mendelssohn: Violin Concerto, E minor, Op. 64. (Scipione Guidi) Strauss: "Till Eulenspiegel".
 March 14. (MOH) Beethoven: Piano Concerto, G major. (William Bachaus) Tchaikovsky: Symphony No. 6.
 March 18, 19. Beethoven: "Leonore" Overture No. 3. Schönberg: "Verklärte Nacht". Dvořák: "Husitska" Overture. Ravel: Rapsodie Espagnole. Wagner: "The Flying Dutchman" Overture.
 March 20. Weber: "Oberon" Overture. Schönberg: "Verklärte Nacht". Strauss: "Till Eulenspiegel". Brahms: Three Hungarian Dances.
 March 21. Schumann: Symphony No. 1. Saint-Saëns: 'Cello Concerto No. 1. (Leo Schulz) Beethoven: "Leonore" Overture No. 3.
 March 25, 26. Bruckner: Symphony No. 4. Mozart: Piano Concerto, D major (K. 537). Haydn: Harpsichord Concerto, D major (Wanda Landowska) Weber: "Euryanthe" Overture.
 March 27. Beethoven: Symphony No. 7. Ravel: Rapsodie Espagnole. Wagner: "The Flying Dutchman" Overture.
 March 28. (B'klyn) Respighi: Old Dances and Airs for the Lute (16th and 17th Centuries) 2nd Suite. Ravel: Rapsodie Espagnole. Tchaikovsky: Symphony No. 6.
 April 1, 2. Handel: Concerto Grossso, D major, Op. 6, No. 5. (Scipione Guidi, Hans Lange, Leo Schulz) Weber-Weingartner: "Invitation to the Dance". Beethoven: Symphony No. 3.
 April 3. Beethoven: "Fidelio" Overture; Symphony No. 8. Stravinsky: "The Fire-Bird" Suite. Wagner: Dance of the Apprentices, Entrance of the Mastersingers, Finale from Act III, "Die Meistersinger". (FR)
 April 4. (MOH) Beethoven: Excerpts from the Ballet, "The Creatures of Prometheus". Strauss: "Death and Transfiguration". Dukas: "The Sorcerer's Apprentice". Debussy: "The Afternoon of a Faun". Wagner: Dance of the Apprentices, Entrance of the Mastersingers, Finale, Act III, "Die Meistersinger".

EIGHTY-FIFTH SEASON, 1926-1927

(2085th to 2188th Concert)

Conductors: WILLEM MENGELBERG, WILHELM FURTWAENGLER
Associate Conductor: HENRY HADLEY
Guest Conductors: ARTURO TOSCANINI, HANS LANGE,
 FRITZ REINER, GEORGES GEORGESCO

October 14, 15. J. C. Bach-Stein: Symphony, B-flat major. Beethoven: Symphony No. 8. Hanson: "Pan and the Priest". Berlioz: Three Excerpts, "The Damnation of Faust". (WM)

October 24. (B'klyn) Weber: Overture, "Euryanthe". Hanson: Symphonic Poem, "Pan and the Priest," Op. 26. Berlioz: Three Excerpts from "The Damnation of Faust". Tchaikovsky: Symphony No. 5.

October 28, 29. Bloch: Symphony, "Israel". Mozart: Violin Concerto, No. 4; Strong: "Une Vie d'Artiste". (Joseph Szigeti) Sibelius: "Finlandia".

October 30. J. C. Bach-Stein: Symphony, B-flat major. Bloch: Symphony, "Israel". Hanson: "Pan and the Priest". Sibelius: "Finlandia".

November 4, 5, 6. Honegger: "The Tempest" Prelude. Stravinsky: Parts I and II, "Huit Pièces Enfantines". Casella: "La Giara" Suite. (Charles Stratton, Tenor) Brahms: Symphony No. 3.

November 7. (MOH) All-Wagner: Prelude, "Die Meistersinger"; Bacchanale, "Tannhäuser"; Introduction, Act III, Shepherd's Melody, Prelude and Finale, "Tristan und Isolde"; Entrance of the Gods into Valhalla, "Das Rheingold"; A Siegfried Idyl; Waldweben, "Siegfried"; Wotan's Farewell and Magic Fire Scene, "Die Walküre".

November 11, 12. Schelling: "Victory Ball". Pfitzner: Three Preludes, "Palestrina". Rachmaninoff: Piano Concerto No. 2. (Gitta Gradova). Strauss: "Don Quixote".

November 13. Pfitzner: Three Preludes, "Palestrina". Weber: Concertstück for Piano and Orchestra. (Margaret Hamilton) Strauss: "Don Quixote".

November 14. Weber: "Euryanthe" Overture. Wagner: Funeral Music in Memory of Weber. Casella: "La Giara" Suite. (Charles Stratton, Tenor) Beethoven: Symphony No. 8.

November 21. Johan Wagenaar: "The Taming of the Shrew" Overture. Charpentier: "Impressions of Italy" Suite. Stravinsky: "The Fire-Bird" Suite. Liszt: Mephisto Waltz.

November 24, 26. All-Tchaikovsky: Serenade for String Orchestra, Op. 48; Variations on a Rococo Theme for 'Cello with Orchestral Accompaniment, Op. 33; (Hans Kindler) Symphony No. 6.

November 27. Johan Wagenaar: "The Taming of the Shrew" Overture. Charpentier: Suite, "Impressions of Italy". Stravinsky: "The Fire-Bird" Suite. Liszt: Mephisto Waltz.

November 28. (B'klyn) Mendelssohn: Overture, "Fingal's Cave," Op. 26. Stravinsky: Suite, "The Fire-Bird". Wagner: Siegfried's Forge Songs. (Lauritz Melchior) Brahms: Symphony No. 3.

December 2, 3. Mahler: Symphony No. 5. Beethoven: Piano Concerto, No. 3, Op. 37. (Carl Friedberg)

December 5. Mendelssohn: "Fingal's Cave" Overture. Respighi: Violin Concerto Gregoriano. (Scipione Guidi) Wagner: Prelude, "Lohengrin"; A Siegfried Idyl; Wotan's Farewell and Magic Fire Scene, "Die Walküre".

December 9, 10. Lalo: "Le Roi d'Ys" Overture. Monsigny: Chaconne et Rigaudon, "Aline". Milhaud: Fantasy for Piano, "Le Carnaval d'Aix". (Darius Milhaud) Beethoven: Symphony No. 6.

December 12. (MOH) All-Beethoven: "Egmont" Overture; Symphony No. 6; Symphony No. 5.

December 16, 17. Glinka: "Russlan and Ludmilla" Overture. Szymanowski: Symphony No. 3, "The Song of the Night". (Lauritz Melchior, Tenor) Wagner: Prelude, "Lohengrin"; Siegfried's Forge Songs; (Melchior) Prelude, "Die Meistersinger".

December 18. Lalo: "Le Roi d'Ys" Overture. Monsigny: Chaconne and Rigaudon, "Aline". Tartini: Violin Sonata, G minor. (Hans Lange) Brahms: Piano Concerto No. 1. (Mieczyslaw Munz)

December 19. (MOH) Glinka: "Russlan and Ludmilla" Overture. Glazounoff: Violin Concerto, A minor, Op. 82. (Efrem Zimbalist) Tchaikovsky: Symphony No. 6.

December 21. Beethoven: "Egmont" Overture; "Mount of Olives" Recitative and Aria. (John McCormack, Tenor) Mozart: Symphony, E-flat major (K. 543). Enesco: Roumanian Rhapsody No. 2. Strauss: "Don Juan". (GG) Hugo Wolf: "Wo find' ich Trost?"; "Schlafendes Jesuskind"; "Beherzigung". (WM) (John McCormack) Liszt: "Les Préludes". (WM)

December 23, 24. Saint-Saëns: Symphony No. 2. De Falla: "Nights in the Gardens of Spain". (E. Robert Schmitz) Strauss: "Burleske"; (E. Robert Schmitz) Salomé's Dance.

December 26. Glinka: "Russlan and Ludmilla" Overture. Glazounoff: Violin Concerto, A minor, Op. 82. (Efrem Zimbalist) Brahms: Symphony No. 3.

December 30, 31. All-Beethoven: "Leonore" Overture No. 2; Piano Concerto, C major, Op. 15; (Alfred Cortot) Symphony No. 3.

January 1. All-Beethoven: "Leonore" Overture No. 2; Piano Concerto, No. 3; (Leonid Kreutzer) Symphony No. 5.

January 2. (B'klyn) Johann Christian Bach: Symphony in B-flat major. (Arranged by Fritz Stein) Chabrier: Prelude to Act II, "Gwendoline". Stravinsky: Two Suites ("Huit Pièces Enfantines"). Beethoven: Symphony No. 8.

January 9. J. C. Bach: Symphony, B-flat major. Chabrier: "Gwendoline", Prelude to Act II. Strauss: Salomé's Dance. Beethoven: Symphony No. 5.

January 13, 14. Bach: Suite No. 3. Chabrier: Prelude to Act II, "Gwendoline". Wagner: Prelude and Finale, "Tristan und Isolde". Tchaikovsky: Symphony No. 5.

January 15, 16. Wagner: Prelude, "Die Meistersinger". Sibelius: "The Swan of Tuonela". Wagner: Prelude and Finale, "Tristan und Isolde". Brahms: Symphony No. 1. (HL)

January 20, 21. Smetana: "The Bartered Bride" Overture. Rabaud: "La Procession Nocturne". Strauss: "Till Eulenspiegel". Brahms: Symphony No. 2. (GG)

January 23. Smetana: "The Bartered Bride" Overture. Schubert: Symphony, B minor. Strauss: "Don Juan". Rimsky-Korsakov: "Schéhérazade" Suite.

January 25. (MOH) Weber: "Oberon" Overture. Beethoven: Symphony No. 4. Strauss: "Thus Spake Zarathustra". Wagner: Dance of the Apprentices; Entrance of the Mastersingers; Finale, Act III, "Die Meistersinger". (FR)

January 27, 28. Weber: "Oberon" Overture. Beethoven: Symphony No. 4. Debussy: "La Mer". Wagner: Dance of the Apprentices; Entrance of the Mastersingers; Finale, Act III, "Die Meistersinger".

January 30. (B'klyn) Same as January 27, 28.

February 1. (MOH) All-Beethoven: Symphony No. 3; Symphony No. 5. (AT)

February 5, 6. All-Beethoven: Symphony No. 1; Symphony No. 9. (Schola Cantorum; Elisabeth Rethberg, Soprano; Louise Homer, Contralto; Richard Crooks, Tenor; Fraser Gange, Baritone)

February 10, 11. Weber: "Der Freischütz" Overture. Schumann: 'Cello Concerto, A minor, Op. 129. (Pablo Casals) Strauss: "Ein Heldenleben". (WF)

February 12. Beethoven: "Coriolanus" Overture. Brahms: Violin Concerto, D major, Op. 77. (Bernard Ocko) Beethoven: Symphony No. 7.

February 13. Beethoven: "Coriolanus" Overture; Symphony No. 7. Tchaikovsky: "Romeo and Juliet" Overture-Fantasy. Berlioz: Rákóczi March.

February 17, 18. Berlioz: "The Roman Carnival" Overture. Miskovsky: Symphony No. 7. Brahms: Symphony No. 2.

February 20. Beethoven: "Egmont" Overture. Brahms: Violin Concerto, D major, Op. 77. (Paul Kochanski) Strauss: "Ein Heldenleben".

February 24, 25. Mendelssohn: Symphony No. 3. Sibelius: "The Tempest" Overture. Hindemith: Concerto for Orchestra, Op. 38. Wagner: "Tannhäuser" Overture.

February 27. (B'klyn) Beethoven: Overture, "Coriolanus". Brahms: Violin Concerto in D, Op. 77. (Paul Kochanski) Tchaikovsky: "Romeo and Juliet". Wagner: Overture, "Tannhäuser".

March 3, 4. Bach: Brandenburg Concerto No. 3. Prokofieff: Violin Concerto, Op. 19. (Joseph Szigeti) Beethoven: "Leonore" No. 2 Overture. Franck: Symphony, D minor.

March 6. Weber: "Der Freischütz" Overture. Sibelius: "The Tempest" Overture. Strauss: "Don Juan". Brahms: Symphony No. 2.

March 17, 18. Braunfels: "Don Juan". Strauss: "Death and Transfiguration". Brahms: Piano Concerto No. 2. (Ossip Gabrilowitsch)

March 19. Bach: Brandenburg Concerto No. 3. Hindemith: Concerto for Orchestra. Tchaikovsky: Symphony No. 4.

March 24, 25. All-Beethoven: Grand Fugue, B-flat major, Op. 133. Piano Concerto, G major, Op. 58. (Walter Gieseking) Symphony No. 5.

March 26. Strauss: "Don Juan". Bruch: "Kol Nidrei"; Schulz: Berceuse; Dvořák: Rondo, Op. 94 (Leo Schulz, 'Cellist) Franck: Symphony, D minor.

March 27. (B'klyn) Strauss: Tone Poem, "Don Juan". Schelling: Fantastic Suite for Piano and Orchestra, Op. 7. (Ernest Schelling) Franck: Symphony in D minor.

March 31, April 1. Brahms: "A German Requiem". (Choral Symphony Society of New York; Elisabeth Rethberg, Soprano; Fraser Gange, Baritone)

April 2. Braunfels: "Don Juan". Strauss: "Death and Transfiguration". Beethoven: Symphony No. 5.

April 3. (MOH) Same as March 31. (Louise Lerch instead of Rethberg)

EIGHTY-SIXTH SEASON, 1927-1928

(2189th to 2298th Concert)

Conductors: WILLEM MENDELBERG, ARTURO TOSCANINI
Guest Conductors: SIR THOMAS BEECHAM, BERNARDINO MOLINARI

October 13, 14, 15. Vivaldi: Concerto, A minor, for strings. Rieti: Concerto for Quintet of Wind Instruments. Ferroud: "Foules". Beethoven: Symphony No. 2. (WM)

October 16. Vivaldi and Rieti as above. Tchaikovsky: Symphony No. 6.

October 20, 21. Gluck: Ballet Suite No. 2. Mozart: Piano Concerto, E-flat major; Finale, Harpsichord Concerto, D major (K. 482). (Wanda Landowska) Bloch: Symphony, C-sharp minor.

October 22. Schelling: "A Victory Ball". Bach: Piano Concerto, F minor; De Falla: "Nights in the Gardens of Spain" for Piano and Orchestra. (E. Robert Schmitz) Bloch: Symphony, C-sharp minor.

October 23. (B'klyn) Schelling: "A Victory Ball". Bach: Piano Concerto, F minor; De Falla: "Nights in the Gardens of Spain". (E. Robert Schmitz) Tchaikovsky: "Pathetic" Symphony, No. 6.

October 27, 28. Cherubini: "The Water-Carrier" Overture. Dopper: Gothic Chaconne. Rubin Goldmark: A Negro Rhapsody. Brahms: Symphony No. 1.

November 6. (MOH) All-Wagner: A "Faust" Overture; Prelude, Good Friday Spell, Transformation Music and Closing Scene from Act I, "Parsifal"; Prelude, Introduction to Act III, Dance of the Apprentices, Greeting to Hans Sachs, "Die Meistersinger"; Waldweben, "Siegfried"; Overture, "Flying Dutchman".

November 13. Cherubini: "The Water-Carrier" Overture. Dopper: Gothic Chaconne. Liszt: "Les Préludes". Beethoven: Symphony No. 2.

November 17, 18. Roussel: F major Suite, Op. 33. Schumann: Piano Concerto, A minor, Op. 54. (Rudolph Ganz) Strauss: Sinfonia Domestica.

November 19. Same as above. Rudolph Mengelberg: Scherzo Sinfonica instead of Piano Concerto.

November 20. Beethoven: "Leonore" Overture No. 3. Grieg: "Peer Gynt" Suite No. 1. Liszt: Piano Concerto No. 1. (Rudolph Ganz) R. Mengelberg: Scherzo Sinfonico. Rubin Goldmark: A Negro Rhapsody.

November 23, 25. Haydn: Symphony No. 1. Delius: 'Cello Concerto. (Beatrice Harrison) Stravinsky: Scherzo Fantastique. Debussy: "Iberia".

November 26. Dunn: Overture on Negro Themes. d'Indy: "Istar". Stravinsky: Scherzo Fantastique. Debussy: "Iberia".

November 27. (B'klyn) Dunn: Overture on Negro Themes. d'Indy: "Istar". Wagner: Wotan's Farewell and Magic Fire Scene, "Die Walküre" (Heinrich Schlusnus) Beethoven: Symphony No. 2.

December 1, 2. Bruckner: Symphony No. 9. Liszt: Piano Concerto, A major. (Yolanda Mero) Wagner: Prelude, "Die Meistersinger".

December 4. Smetana: "The Bartered Bride" Overture. d'Indy: "Istar". Mahler: Symphony No. 5.

December 8, 9. Smetana: "The Bartered Bride" Overture. Mozart: Three Movements, Serenade, D major (K. 250). Grieg: Piano Concerto, A minor, Op. 16. (Gitta Gradova) Franck: Symphony, D minor.

December 11. (MOH) All-Beethoven: "Leonore" Overture No. 3; Symphony No. 2; Symphony No. 5.

December 15, 16. Kodály: "Háry Janos" Suite. G. H. G. von Brucken Fock: "Impressions du Midi". Ravel: "La Valse". Beethoven: Symphony No. 5.

December 17. Brahms: Concerto for Violin and 'Cello, A minor, Op. 102. (S. Guidi, C. van Vliet) Mahler: Symphony No. 5.

December 18. (MOH) Smetana: "The Bartered Bride" Overture. Brahms: Concerto for Violin and 'Cello, Op. 102. (Guidi, van Vliet) Tchaikovsky: Symphony No. 6.

December 22, 23. Corelli: Concerto Grosso No. 8, for Two Violins, 'Cello, Strings, Harpsichord, Organ. Bartók: Piano Rhapsody Op. 1. (Bela Bartók) d'Indy: "Istar". Schelling: "Morocco".

December 29, 30. Weber: "Oberon" Overture. Tchaikovsky: Violin Concerto, D major, Op. 35. (Cecilia Hansen) Wagner: Funeral Music, "Götterdämmerung". Strauss: "Ein Heldenleben".

December 31. "Oberon" Overture. Mendelssohn: Violin Concerto, E minor, Op. 64. (Catherine Wade-Smith) Strauss: "Ein Heldenleben".

January 1. (B'klyn) Weber: Overture, "Oberon". Tchaikovsky: Violin Concerto in D major, Op. 35. (Cecilia Hansen) Franck: Symphony in D minor.

January 8. Weber: "Oberon" Overture. Stravinsky: Scherzo Fantastique. Ravel: "La Valse". Strauss: "Ein Heldenleben".

January 12, 13. Handel: "Teseo" Overture; Musette, "Il Pastor Fido"; Bourrée, "Rodrigo". Delius: Intermezzo, "The Walk to the Paradise Garden". Tchaikovsky: Piano Concerto No. 1. (Vladimir Horowitz) Mozart: Symphony No. 34. Berlioz: "Chasse Royale et l'Orage" from "Les Troyens". Wagner: Prelude, "Die Meistersinger". (TB)

January 14. Handel and Delius same as above. Mozart: Symphony No. 36. Wagner: Prelude, "Die Meistersinger". Paisiello: "Nina, ossia La Pazza per Amore". Berlioz: Interlude, "La Chasse Royale et l'Orage", "Les Troyens". Delius: "On Hearing the First Cuckoo in Spring". Borodin: Polovtsian Dances, "Prince Igor".

January 15. Mozart: Symphony No. 36. Delius: "Paris: A Nocturne". Paisiello: "Nina, ossia La Pazza per Amore" Overture. Delius: "On Hearing the First Cuckoo in Spring". Grétry: Air de Ballet, "Zémire et Azor". Tchaikovsky: Piano Concerto, B-flat minor, Op. 23. (Vladimir Horowitz)

January 17. (MOH) Corelli: Suite for String Orchestra. Beethoven: Symphony No. 5. Moussorgsky: Prelude, "Khovantchina". Debussy: "L'Isle Joyeuse". Casella: "La Giara" Suite. (Lewis James, Tenor) Wagner: "Tannhäuser" Overture. (BM)

January 19, 20. Beethoven: Violin Concerto, D major, Op. 61. (Jacques Thibaud) Geminiani: Andante for Strings, Harp and Organ. Martucci: Novelletta. Debussy: "Fêtes". Rossini: "Semiramide" Overture.

January 22. Rossini: "Tancredi" Overture. Beethoven: Symphony No. 5. Corelli: Suite for String Orchestra. Martucci: Novelletta. Debussy: "L'Isle Joyeuse". Verdi: "I Vespri Siciliani" Overture. Wagner: "Tannhäuser" Overture.

January 26, 27. Sinigaglia: "Le Baruffe Chiozzotte" Overture. Brahms: Symphony No. 2. Honegger: "Pastorale d'Été"; "Pacific 231". Elgar: "Enigma" Variations. (AT)

January 29. (B'klyn) Same as January 26, 27.

February 4, 5. Mozart: Overture in Italian Style (K. 318). Beethoven: Symphony No. 4. Honegger: "Pastorale d'Été"; "Pacific 231". Respighi: "The Pines of Rome".

February 9, 10. Vivaldi: "La Primavera", Orchestral Concerto No. 1. Haydn: Symphony No. 13. Berlioz: Excerpts from "Romeo and Juliet". Respighi: "The Pines of Rome".

February 11, 12. Sinigaglia: "Le Baruffe Chiozzotte" Overture. Berlioz: Scherzo, "Queen Mab" from "Romeo and Juliet". Elgar: "Enigma" Variations. Brahms: Symphony No. 2.

February 14. Sinigaglia: "Le Baruffe Chiozzotte" Overture. Beethoven: Symphony No. 4. Wagner: Prelude, "Lohengrin"; Good Friday Spell, "Parsifal"; Prelude and Finale, "Tristan und Isolde"; Prelude, "Die Meistersinger".

February 16, 17. Mozart: Overture, Italian Style (K. 318). Beethoven: Symphony No. 4. Ravel: "Daphnis et Chloé" Suite No. 2. De Sabata: "Juventus".

February 19. Vivaldi: "La Primavera", Orchestral Concerto No. 1. Haydn: Symphony No. 13. Ravel: "Daphnis et Chloé" Suite No 2. De Sabata: "Juventus".

February 21. (MOH) Haydn: Symphony No. 13. Elgar: "Enigma" Variations. Honegger: "Pastorale d'Été"; "Pacific 231". Respighi: "The Pines of Rome".

February 23, 24. Mendelssohn: "A Midsummer Night's Dream" Overture. Borodin: Symphony No. 2. Pizzetti: Suite from "La Pisanella". Debussy: "La Mer".

February 26. (B'klyn) Haydn: Symphony in G major (No. 13). Ravel: "Daphnis et Chloé" (Suite No. 2). Vivaldi: "La Primavera" ("Spring") Orchestral Concerto No. 1 from "Le Quattro Stagioni" ("The Four Seasons"), for Strings, Cembalo, and Organ. (Solo Violin: Scipione Guidi) Respighi: Symphonic Poem, "The Pines of Rome".

March 1, 2. Rossini: "The Barber of Seville" Overture. Beethoven: Symphony No. 6. De Falla: "El Amor Brujo". (Sophie Braslau, Contralto) Wagner: "Tannhäuser" Overture.

March 4. Rossini: "The Barber of Seville" Overture. Beethoven: Symphony No. 6. Pizzetti: Suite from "La Pisanella". Debussy: "La Mer".

March 11. (MOH) Rossini: "The Barber of Seville" Overture. Beethoven: Symphony No. 6. Ravel: "Daphnis et Chloé" Suite No. 2. Wagner: "Tannhäuser" Overture.

March 15, 16. D. Scarlatti: Four Sonatas (arranged in Suite form by Tommasini after the Ballet, "The Good-Humored Ladies"). Saint-Saëns: Symphony No. 3, with Organ and Piano. Busoni: Rondo Arlecchinesco. (Alfredo Tedesco, Tenor) Mendelssohn: Nocturne, Scherzo, "A Midsummer Night's Dream". Strauss: "Death and Transfiguration".

March 17. Rossini: "The Barber of Seville" Overture. Beethoven: Symphony No. 6. Busoni: Rondo Arlecchinesco. Mendelssohn: Nocturne, Scherzo, "A Midsummer Night's Dream". Strauss: "Death and Transfiguration".

March 18. Same as March 15-16.

March 22, 23. Cherubini: "Anacreon" Overture. Martucci: Symphony No. 2. Vivaldi: Violin Concerto, A minor, with Strings and Organ. (S. Guidi) Wagner: Good Friday Spell, "Parsifal". Strauss: "Till Eulenspiegel".

March 24. D. Scarlatti: Four Sonatas (arranged in Suite form by Tommasini after the Ballet, "The Good-Humored Ladies"). Saint-Saëns: Symphony No. 3, with Organ and Piano. Violin Concerto, A minor, with Strings and Organ. (S. Guidi) Wagner: Good Friday Spell, "Parsifal". Strauss: "Till Eulenspiegel".

March 25. (B'klyn) Rossini: Overture, "The Barber of Seville". Beethoven: Symphony No. 6. Mendelssohn: Nocturne, Scherzo from "A Midsummer Night's Dream". Wagner: Siegfried's Death and Funeral Music, "Götterdämmerung"; Overture, "Tannhäuser".

March 29, 30. Bach: Pastoral Prelude to Part II, "Christmas Oratorio". Monteverdi: Sonata sopra "Sancta Maria" for Orchestra and Unison Chorus. (Schola Cantorum) Franck: Prelude to Part II, "Redemption". Beethoven: Symphony No. 9. (Schola Cantorum; Nina Morgana, Soprano; Sophie Braslau, Contralto; Richard Crooks, Tenor; Ezio Pinza, Bass)

March 31. Bach: Pastoral Prelude to Part II, "Christmas Oratorio". Beethoven: Symphony No. 1. Wagner: Prelude, "Die Meistersinger"; Prelude, "Lohengrin"; Siegfried's Death and Funeral Music, "Götterdämmerung"; "Tannhäuser" Overture.

April 1. (MOH) Same as March 29-30.

EIGHTY-SEVENTH SEASON, 1928-1929

(2299th to 2411th Concert)

Conductors: WILLEM MENDELBERG, ARTURO TOSCANINI

*Guest Conductors: WALTER DAMROSCH, OSSIP GABRILOWITSCH,
ARTHUR HONEGGER, CLEMENS KRAUSS, BERNARDINO MOLINARI,
FRITZ REINER*

Assistant Conductor: HANS LANGE

October 4, 5, 6. Beethoven: "Coriolanus" Overture. Mozart: Divertimento, D major (K. 205). Strauss: "Till Eulenspiegel". Schubert: Symphony, C major. (WM)

October 7. Beethoven: "Coriolanus" Overture. Bernard Wagenaar: First Symphony. Mozart: Divertimento, D major (K. 205). Strauss: "Till Eulenspiegel".

October 11, 12. Handel: Excerpts from "Alcina". Whithorne: "Fata Morgana". Tchaikovsky: Symphony No. 4.

October 14. Same as above except: Liszt: "Les Préludes" instead of "Fata Morgana".

October 18, 19. Vaughan Williams: I and II Movements, "A London Symphony". Respighi: "The Fountains of Rome". Carpenter: "Skyscrapers". (Anna Case, Soprano; Allan Jones, Tenor) Charpentier: Aria, "Paris, Paris!" from "Louise". (Anna Case) Strauss: Waltz, "Tales from the Vienna Woods". (WD)

October 20. Goldmark: "In the Spring" Overture. Respighi: "The Fountains of Rome". Schubert: "Rosamunde" Overture. Schumann-Saint-Saëns: Evening Song. Schubert-Guiraud: Moment Musicale. Strauss: Waltz, "Tales from the Vienna Woods".

October 21. (B'klyn) Vaughan Williams: I and II Movements, "A London Symphony". Respighi: "The Fountains of Rome". Carpenter: "Skyscrapers". (Anna Case, Soprano; Allan Jones, Tenor) Charpentier: Aria, "Paris, Paris!" from "Louise". (Anna Case) Strauss: Waltz, "Tales from the Vienna Woods".

October 25, 26. Beethoven: Symphony No. 3. Vaughan Williams: Fantasia on a Theme by Thomas Tallis for Double String Orchestra. Albeniz: "Fête-Dieu à Seville"; "Triana".

October 28. Beethoven: Symphony No. 3; Violin Concerto, D major, Op. 61. (Efrem Zimbalist)

November 1, 2. Berlioz: Fantastic Symphony. Bucharoff: "Reflections in the Water"; "Drunk"; Scène de Ballet, "Sakahra". Kodály: "Háry Janos" Suite. (WM)

November 4. (MOH) Tchaikovsky: Symphony No. 4. d'Albert: 'Cello Concerto, C major, Op. 20. (C. van Vliet) Kodály: "Háry Janos" Suite.

November 8, 9, 11. Mozart: Symphony, E-flat major (K. 543). Cassado: Catalonian Rhapsody. Brahms: Rhapsody, Alto Solo, Male Chorus. (Merle Alcock, The Philharmonic-Symphony Male Chorus) Brahms: Variations on a Haydn Theme, Op. 56a.

November 18. J. C. Bach: Sinfonia, B-flat major. Bruch: "Scottish Fantasia" for Violin. (S. Guidi) Schubert: Symphony, C major.

November 21, 23. Atterberg: Symphony No. 6. "Music as Song": Address by John Erskine. Schubert: Overture, Entr'acte and Ballet Music, "Rosamunde"; Symphony, B. minor.

November 25. (B'klyn) Brahms: Variations on a Theme by Haydn, Op. 56a. Richard Strauss: "Till Eulenspiegel's Merry Pranks". Schubert: Symphony in C major.

November 28, 30. Cherubini: "Anacreon" Overture. Bloch: Symphony "Israel". (Wellington Smith, Baritone; Theresa Rashkis, Soprano; Philharmonic-Symphony Women's Chorus) Respighi: Toccata for Piano. (Ottorino Respighi) Berlioz: Three Excerpts, "The Damnation of Faust".

December 2. As above except: Bucharoff: Three Tone Poems instead of Toccata for Piano.

December 6, 7. Berezowsky: Hebrew Suite. Brahms: Piano Concerto No. 2. (Vladimir Horowitz) Beethoven: Symphony No. 7.

December 9. (MOH) Wagner: Overture, "The Flying Dutchman"; Waldweben, "Siegfried"; Wotan's Farewell and Magic Fire Scene, "Die Walküre". Beethoven: Symphony No. 7.

December 13, 14. Franck: Symphony, D minor. Lekeu: Adagio for Strings. Gershwin: "An American in Paris". Wagner: Magic Fire Scene, "Die Walküre". (WD)

December 16. (MOH) Tchaikovsky: Symphony No. 6. Lalo: "Le Roi d'Ys" Overture. Lekeu: Adagio for Strings. Albeniz: "Tirana".

December 20, 21. Bloch: "America": An Epic Rhapsody. Franck: Symphonic Variations for Piano. (Harold Bauer) Gershwin: "An American in Paris".

December 23. Franck: Symphony, D minor. Debussy: Andantino from String Quartet. Saint-Saëns: Scotch Idyll, "Henry VIII".

December 27, 28. Tansman: "La Nuit Kurde" Suite. Tchaikovsky: Violin Concerto, D major, Op. 35. (Yehudi Menuhin) Strauss: "Die Tagezeiten", Song Cycle for Male Chorus. (Philharmonic-Symphony Male Chorus) (WM)

January 3, 4. Mahler: "Das Lied von der Erde". (Margaret Matzenauer, Contralto; Richard Crooks, Tenor)

January 6. (B'klyn) J. C. Bach: Sinfonia in B-flat major (Arranged by Fritz Stein). Mozart: Symphony in E-flat major (K. 543). Beethoven: Symphony No. 7.

January 13. (MOH) J. C. Bach: Sinfonia, B-flat major. Liszt: "Les Préludes". Strauss: "Ein Heldenleben".

January 17, 18. Bach: Suite No. 2; Two-Violin Concerto, D minor. (S. Guidi, H. Lange) Strauss: "Ein Heldenleben".

January 19, 20. Brahms: Symphony No. 4. (Conducted by Hans Lange) Honegger: "Rugby"; Concertino for Piano; (Andrée Vaurabourg) "Pacific 231". (AH)

January 24, 25, 26. Mason: "Chanticleer" Overture. Bach: Two Chorale-Preludes. Respighi: "The Birds" Suite. Prokofieff: Scythian Suite ("Ala and Lolli"). Ibert: "Escales". (FR)

January 27. All-Wagner: "Rienzi" Overture; Aria, "Dich Theure Halle", "Tannhäuser"; Lohengrin's Farewell; Venusberg Scene,

"Tannhäuser"; Daybreak and Parting Scene, Siegfried's Death and Funeral Music, Brünnhilde's Immolation, "Götterdämmerung". (Florence Austral, Soprano; Richard Crooks, Tenor)

February 3. (B'klyn) Same as January 27.

February 7, 8. All-Brahms: Symphony No. 1; Piano Concerto No. 2; (Ossip Gabrilowitsch, Hans Lange conducting) (OG)

February 9, 10. Weber: "Der Freischütz" Overture. Beethoven: Piano Concerto No. 5. (Ossip Gabrilowitsch, Hans Lange conducting) Tchaikovsky: Symphony No. 5. (OG)

February 14, 15. All-Beethoven: Symphony No. 1; Symphony No. 5.

February 16, 17. Vivaldi: "Autumn" from "Le Quattro Stagioni". Beethoven: Symphony No. 1. Malipiero: "Pause del Silenzio". Respighi: "The Pines of Rome". Stravinsky: Excerpts from "Petrouchka". (BM)

February 21, 22, 23. Mozart: Symphony, D major (K. 385) Respighi: "Feste Romane". Debussy: "Iberia". Wagner: "Tannhäuser" Overture. (AT)

February 24. (B'klyn) Mozart: Symphony in D major (K. 385). Respighi: "Feste Romane". Debussy: "Iberia". Wagner: Overture, "Tannhäuser".

February 28, March 1, 3. Gluck: "Iphigenia in Aulis" Overture. Pizzetti: Concerto dell' Estate. Dukas: "The Sorcerer's Apprentice". Beethoven: Symphony No. 2.

March 10. Same as February 21, 22, 23.

March 14, 15. Wagner: A "Faust" Overture. Schelling: "Impressions from an Artist's Life". (Ernest Schelling) Prokofieff: "Classical" Symphony. Ravel: "Daphnis et Chloé" Suite No. 2.

March 16. Same as February 28, March 1, 3.

March 17. (MOH) Gluck: "Iphigenia in Aulis" Overture. Haydn: Symphony, D major. Dukas: "The Sorcerer's Apprentice". Respighi: "Feste Romane".

March 21, 22. Schubert: Symphony, C major. Busoni: Berceuse Élégiaque. Tommasini: Prelude, Fanfare and Fugue. Rossini: "William Tell" Overture.

March 23. Wagner: A "Faust" Overture. Haydn: Symphony, D major (B. & H. No. 4). Prokofieff: "Classical" Symphony. Ravel: "Daphnis et Chloé" Suite No. 2.

March 24. (B'klyn) Gluck: Overture to "Iphigenia in Aulis". Pizzetti: Concerto dell' Estate. Dukas: "The Sorcerer's Apprentice". Beethoven: Symphony No. 2.

March 27, 28. Haydn: Symphony, D major (B. & H. No. 4). Brahms: Variations on a Haydn Theme, Op. 56a. Wagner: Prelude, Good Friday Spell, "Parsifal". Beethoven: "Leonore" Overture No. 3.

March 30. Same as March 21, 22.

March 31. Beethoven: Symphony No. 2; "Leonore" Overture No. 3. Wagner: Prelude, Good Friday Spell, "Parsifal"; "Tannhäuser" Overture.

April 4, 5, 6. Brahms: Symphony No. 1. Wagner: "The Flying Dutchman" Overture. Ravel: Rapsodie Espagnole. Strauss: Salomé's Dance. (CK)

April 7. Tchaikovsky: Symphony No. 5. Wagner: "The Flying Dutchman" Overture; Waldweben, "Siegfried"; Daybreak and Siegfried's Rhine Journey, "Götterdämmerung"; Prelude, "Die Meistersinger".

April 11, 12, 13. Haydn: Symphony, C major (B. & H. No. 97). Brahms: Hungarian Dances, 10, 3, 1. Strauss: "Ein Heldenleben".

April 14. Brahms: Symphony No. 1. Strauss: Love-Scene, "Feurznot"; "Don Juan"; Salomé's Dance.

EIGHTY-EIGHTH SEASON, 1929-1930

(2412th to 2524th Concert)

Conductors: ARTURO TOSCANINI, WILLEM MENGELEBERG,
BERNARDINO MOLINARI

Assistant Conductor: HANS LANGE

October 3, 4, 5, 6. Schumann: "Manfred" Overture. Strauss: "Don Quixote". Beethoven: Symphony No. 7. (AT)

October 10, 11, 13. Rossini: "L'Italiana in Algeri" Overture. Brahms: Symphony No. 3. Tommasini: "Il Carnevale di Venezia". Wagner: Daybreak, Siegfried's Rhine Journey, "Götterdämmerung".

October 17, 18, 19. Paér: "Il Sargino" Overture. Beethoven: Symphony No. 8. Franck: "Les Eolides". Respighi: "Feste Romane".

October 20. (B'klyn) Paér: Overture, "Il Sargino". Beethoven: Symphony No. 8. Franck: Symphonic Poem, "Les Eolides". Respighi: "Feste Romane".

October 24, 25, 27. Mozart: Adagio, Fugue, for Strings (K. 546). Brahms: Double Concerto, Violin and 'Cello, Op. 102. (S. Guidi, A. Wallenstein) Stravinsky: "Fireworks". Debussy: "La Mer".

October 31, November 1. Berlioz: "Harold in Italy" Symphony. (R. Pollain, Viola) Busch: Variations on a Mozart Theme, Op. 41. Roger-Ducasse: "Sarabande". (Schola Cantorum) Sibelius: "Finlandia".

November 2. Berlioz: "Harold in Italy" Symphony. (R. Pollain, Viola) Mozart: Adagio, Fugue, for Strings (K. 546). Tommasini: "Il Carnevale di Venezia". Wagner: Daybreak, Siegfried's Rhine Journey, "Götterdämmerung".

November 3. (MOH) Berlioz: "Harold in Italy" Symphony. (R. Pollain, Viola) Franck: "Les Eolides". Respighi: "Feste Romane".

November 7, 8, 10. Beethoven: "Coriolanus" Overture. Haydn: Symphony, G major (B. & H. No. 13). Strauss: "Ein Heldenleben".

November 14, 15, 17. Handel: Concerto Grosso No. 12. Wetzler: Symphonic Dance, "The Basque Venus". Mozart: Masonic Funeral Music. Beethoven: Adagio, "The Creatures of Prometheus". Ravel: Bolero. Wagner: Prelude, "Die Meistersinger".

November 20, 22. Beethoven: "Leonore" Overture No. 3. Mozart: Symphony, C major (K. 551). Kodály: "Psalmus Hungaricus". (Dan Gridley, Tenor; Schola Cantorum; St. Patrick's Boys' Choir) Wagner: Siegfried's Death and Funeral Music, "Götterdämmerung"; Ride of the Valkyries, "Die Walküre".

November 23. Beethoven: "Leonore" Overture No. 3. Mozart: Symphony, C major (K. 551). Stravinsky: "Fireworks". Ravel: Bolero. Wagner: Prelude, "Die Meistersinger".

November 24. (B'klyn) Beethoven: "Leonore" Overture No. 3. Mozart: Symphony in C major, "Jupiter" (K. 551). Wagner: Daybreak and Siegfried's Rhine Journey; Siegfried's Death and Apotheosis, "Götterdämmerung"; Ride of the Valkyries, "Die Walküre".

November 28, 29. Brahms: Symphony No. 1. Bach: Brandenburg Concerto No. 4. Stravinsky: "The Fire-Bird" Suite. (WM)

December 1. (MOH) All-Beethoven: "Egmont" Overture; Symphony No. 6; Symphony No. 5.

December 5, 6. Franck: Symphony, D minor. Mozart: Piano Concerto, D minor (K. 466). (José Iturbi) Tchaikovsky: "Romeo and Juliet". Liszt: Piano Fantasia on Hungarian Folk Melodies. (Iturbi)

December 7. Franck: Symphony, D minor. Tchaikovsky: Piano Concerto No. 2. (Ellen Ballon) Tchaikovsky: "Romeo and Juliet".

December 8. Franck: Symphony, D minor. Liszt: Piano Concerto No. 1. (Iturbi) Tchaikovsky: "Romeo and Juliet".

December 12, 13. All-Beethoven: Symphony No. 1; Symphony No. 9. (Schola Cantorum; Jeannette Vreeland, Soprano; Nevada Van der Veer, Contralto; Richard Crooks, Tenor; Fred Patton, Bass-Baritone)

December 15. (MOH) Brahms: Symphony No. 1. Wagner: Prelude, Finale, "Tristan und Isolde". Stravinsky: "The Fire-Bird" Suite.

December 19, 20. Handel: Excerpts, "Alcina". De Falla: Three Dances, "The Three-Cornered Hat". Beethoven: Symphony No. 3.

December 22. Handel: Excerpts, "Alcina". Schumann: Piano Concerto, A minor, Op. 54. (Ossip Gabrilowitsch) Beethoven: Symphony No. 3.

December 26, 27. Vaughan Williams: Fantasia on a Theme by Thomas Tallis for Double Strings. Dvořák: 'Cello Concerto, B minor, Op. 104. (Gregor Piatigorsky) Tchaikovsky: Symphony No. 5.

December 28. Handel: Excerpts, "Alcina". Wagner: Prelude, Love Death, "Tristan und Isolde". Glazounoff: Symphony No. 4. (HL)

December 29. Mozart: "The Magic Flute" Overture. Dvořák: 'Cello Concerto, B minor, Op. 104. (Gregor Piatigorsky) Glazounoff: Symphony No. 4.

January 2, 3. Bach: Suite No. 3. Mozart: Piano Concerto, A major (K. 488). (Harold Samuel) Strauss: Dance of the Seven Veils, "Salomé"; "Don Juan". (WM)

January 5. (B'klyn) Same as January 2, 3.

January 12. (MOH) Mozart: "The Magic Flute" Overture. Schumann: Piano Concerto, A minor, Op. 54. (Ossip Gabrilowitsch) Tchaikovsky: Symphony No. 6.

January 16, 17. Bernard Wagenaar: Sinfonietta for Small Orchestra. Mahler: "Das Lied von der Erde". (Margaret Matzenauer, Contralto; Richard Crooks, Tenor)

January 18. Bach: Suite No. 3. Strauss: "Don Juan". Wagner: Prelude, Finale, "Tristan und Isolde". Liszt: "Les Préludes".

January 19. Strauss: "Don Juan". Mozart: Piano Concerto, A major (K. 488). (Harold Samuel) Wagner and Liszt as above.

January 23, 24. Vivaldi: Concerto Grosso, A minor, for Strings, Cembalo, Organ. Brahms: Violin Concerto, D major, Op. 77. (Nathan Milstein) Malipiero: "Pause del Silenzio". Casella: "La Giara" Suite. (Dan Gridley, Tenor) Wagner: The Ride of the Valkyries, "Die Walküre". (BM)

January 25. Same as above except: Beethoven: Symphony No. 4 instead of Violin Concerto.

January 26. (MOH) Same as January 23, 24.

February 2. (B'klyn) Vivaldi: Concerto Grosso in A minor, for String Orchestra, Cembalo, and Organ. Beethoven: Symphony No. 4. Malipiero: "Pause del Silenzio": Seven Symphonic Impressions. Casella: Suite from the Ballet, "La Giara". (Dan Gridley, Tenor) Wagner: The Ride of the Valkyries, "Die Walküre".

February 6, 7, 9. Handel: Concerto Grosso, D minor, for Strings. Chopin: Piano Concerto, E minor. (Alexander Brailowsky) Beethoven: Symphony No. 4.

February 8. Handel: Concerto Grosso, D minor, for Strings. Mendelssohn: Symphony, A major, Op. 90. Strauss: "Till Eulenspiegel". Wagner: "Tannhäuser" Overture.

February 13, 14, 15. Mozart: "Don Giovanni" Overture. Brahms: Symphony No. 4. Debussy: "L'Isle Joyeuse". Ravel: "La Valse". Zandonai: Symphonic Episode, "Giulietta e Romeo".

February 16. Same as above except: Mozart: Violin Concerto No. 4. (Albert Spalding) instead of the Brahms Symphony No. 4.

February 20, 21. Mendelssohn: "Fingal's Cave" Overture. Respighi: Violin Concerto Gregoriano. (Albert Spalding) Loeffler: "A Pagan Poem". (Heinrich Gebhard, Pianist) Pick-Mangiagalli: Notturno, Rondo Fantastico, Op. 28.

February 22. Mendelssohn: "Fingal's Cave" Overture. Schubert: Symphony, B minor. Loeffler: "A Pagan Poem". (Heinrich Gebhard) Pick-Mangiagalli: Notturno, Rondo Fantastico, Op. 28. Berlioz: Rákóczi March.

February 23. (B'klyn) Mendelssohn: Overture, "Fingal's Cave". Mozart: Violin Concerto No. 4, in D major (K. 218). (Albert Spalding) Schubert: Symphony in B minor ("Unfinished"). Pick-Mangiagalli: Notturno and Rondo Fantastico, Op. 28. Berlioz: Rákóczi March.

February 27, 28, March 1. Mozart: Symphony, D major (K. 504). Pizzetti: Rondo Veneziano. Wagner: Overture, Bacchanale, "Tannhäuser". Borodin: Polovtsian Dances, "Prince Igor". (AT)

March 2. (MOH) Same as March 1.

March 9. All-Beethoven: Symphony No. 7; Symphony No. 3.

March 13, 14, 15. Weber: "The Ruler of the Spirits" Overture. Beethoven: Symphony No. 2. Moussorgsky-Ravel: "Pictures at an Exhibition". Respighi: "The Fountains of Rome".

March 16. (MOH) Rossini: "L'Italiana in Algeri" Overture. Mozart: Symphony, C major (K. 551). Respighi: "The Fountains of Rome". Dukas: "The Sorcerer's Apprentice". Wagner: Prelude, Finale, "Tristan und Isolde".

March 20, 21, 22. Rossini: "Il Signor Bruschino" Overture. Haydn: Symphony, E-flat major (B. & H. No. 3). Debussy: "The Afternoon of a Faun." Berlioz: Scherzo, "Queen Mab" from "Romeo and Juliet". Strauss: "Death and Transfiguration".

March 23. (B'klyn) Same as March 20, 21, 22.

March 27, 28. Wagner: A "Faust" Overture. Goossens: Sinfonietta. Boccherini: 'Cello Concerto, B-flat major, Op. 34. (Alfred Wallenstein) Strauss: "Till Eulenspiegel".

March 29. Goossens: Sinfonietta. Strauss: "Till Eulenspiegel". Boccherini: 'Cello Concerto, B-flat major, Op. 34. (Alfred Wallenstein) Dukas: "The Sorcerer's Apprentice". Wagner: Prelude, Finale, "Tristan und Isolde".

March 30. Goossens: Sinfonietta. Boccherini: 'Cello Concerto, B-flat major, Op. 34. (Alfred Wallenstein) Debussy: "The Afternoon of a Faun". Berlioz: Scherzo, "Queen Mab" from "Romeo and Juliet". Strauss: "Death and Transfiguration".

April 3, 4. Schumann: Symphony No. 3. Kodály: "Summer Evening". Smetana: "Vltava". Wagner: Funeral March, "Götterdämmerung".

April 5, 6. Schumann: Symphony No. 3. Kodály: "Summer Evening". Debussy: "La Mer".

April 9, 11. Brahms: Symphony No. 2. Castelnuovo-Tedesco: Violin Variations. (S. Guidi) Mendelssohn: Nocturne, Scherzo, "A Midsummer Night's Dream". Wagner: Prelude, Finale, "Tristan und Isolde".

April 12, 13. Same as above except: Smetana: "Vltava" instead of Wagner excerpts.

April 16, 17. Wagner: Prelude, Act III, "Die Meistersinger"; Prelude, Good Friday Spell, "Parsifal"; Waldweben, "Siegfried". Brahms: Variations on a Haydn Theme, Op. 56a. Honegger: "Pastoral d'Été"; "Pacific 231". Bach: Passacaglia, Fugue, C minor.

April 19, 20. Cherubini: "Anacreon" Overture. Haydn: Symphony, D major (B. & H. No. 4). Wagner: Waldweben, "Siegfried". Elgar: "Enigma" Variations.

EUROPEAN TOUR, SPRING 1930

(2525th to 2547th Concert)

Conductor: ARTURO TOSCANINI

May 3. (Opéra, Paris, France) Beethoven: Symphony No. 3. Brahms: Variations on a Theme by Haydn. Mendelssohn: Nocturne and Scherzo from "A Midsummer Night's Dream". Wagner: Prelude and Love Death from "Tristan und Isolde".

May 4. (Opéra, Paris, France) Haydn: Symphony No. 101. Debussy: "La Mer". Pizzetti: Rondo Veneziano. Ravel: Bolero. Wagner: Overture to "Die Meistersinger".

May 6. (Tonhalle, Zurich, Switzerland) Wagner: A "Faust" Overture. Moussorgsky-Ravel: "Pictures at an Exhibition." Mendelssohn: Nocturne and Scherzo from "A Midsummer Night's Dream". Honegger: Pastorale d'Été; "Pacific 231". Bach-Respighi: Passacaglia.

May 8. (La Scala, Milan, Italy) Rossini: Overture, "L'Italiana in Algeri" Schumann: Symphony No. 3. Pizzetti: Rondo Veneziano. Mendelssohn: Nocturne and Scherzo from "A Midsummer Night's Dream". Bach-Respighi: Passacaglia.

May 9. (La Scala, Milan, Italy) Wagner: A "Faust" Overture. Moussorgsky-Ravel: "Pictures at an Exhibition". Tommasini: "The Carnival of Venice". Franck: "Les Eolides". Ravel: Bolero.

May 10. (Teatro Regio, Turin, Italy) Mozart: Symphony No. 35, D major. Debussy: "La Mer". Wagner: Venusberg Music from "Tannhäuser". Bach-Respighi: Passacaglia.

May 12. (Augusteo, Rome, Italy) Rossini: Overture, "L'Italiana in Algeri". Brahms: Symphony No. 2. Tommasini: "The Carnival of Venice". Respighi: Feste Romane.

May 13. (Augusteo, Rome, Italy) Beethoven: Symphony No. 3. Moussorgsky-Ravel: "Pictures at an Exhibition". Mendelssohn: Nocturne and Scherzo from "A Midsummer Night's Dream". Bach-Respighi: Passacaglia.

May 14. (Politeama, Florence, Italy) Haydn: Symphony, D major, No. 101. Debussy: "La Mer". Pizzetti: Rondo Veneziano. Mendelssohn: Nocturne and Scherzo from "A Midsummer Night's Dream". Strauss: "Till Eulenspiegel".

May 16. (Tonhalle, Munich, Germany) Haydn: Symphony No. 101. Beethoven: "Leonore" Overture No. 3. Debussy: "L'Après-midi d'un Faune". Berlioz: Scherzo, "Queen Mab" from "Romeo and Juliet". Strauss: "Death and Transfiguration".

May 18. (Staatsoper, Vienna, Austria) Same as May 16.

May 19. (Staatsoper, Vienna, Austria) Beethoven: Symphony No. 3. Mendelssohn: Nocturne and Scherzo from "A Midsummer Night's Dream". Wagner: Overture and Venusberg Music from "Tannhäuser". Ravel: Bolero.

May 21. (Varosy Theatre, Budapest, Hungary) Rossini: Overture, "L'Italiana in Algeri". Beethoven: Symphony No. 7. Kodály: "Summer Evening". Debussy: "La Mer". Wagner: Prelude and Love Death from "Tristan und Isolde".

May 23. (Lucerna-Saal, Prague, Czechoslovakia) Rossini: Overture, "L'Italiana in Algeri". Beethoven: Symphony No. 7. Smetana: "Vltava". Mendelssohn: Nocturne and Scherzo from "A Midsummer Night's Dream". Wagner: Prelude and Love Death from "Tristan und Isolde".

May 25. (Gewandhaus, Leipzig, Germany) Beethoven: Symphony No. 3. Mendelssohn: Nocturne and Scherzo from "A Midsummer Night's Dream". Overture and Bacchanale from "Tannhäuser". Ravel: Bolero.

May 26. (Staatsoper, Dresden, Germany) Weber: Overture, "The Ruler of Spirits". Beethoven: Symphony No. 7. Debussy: "La Mer". Mendelssohn: Nocturne and Scherzo from "A Midsummer Night's Dream". Wagner: Prelude and Love Death from "Tristan und Isolde".

May 27. (Philharmonie, Berlin, Germany) Haydn: Symphony No. 101. Beethoven: "Leonore" Overture No. 3. Pizzetti: Rondo Veneziano. Mendelssohn: Scherzo from "A Midsummer Night's Dream". Debussy: "La Mer".

May 28. (Philharmonie, Berlin, Germany) Beethoven: Symphony No. 3. Brahms: Variations on a Theme by Haydn. Op. 56a. Strauss: "Death and Transfiguration".

May 30. (Palais des Arts, Brussels, Belgium) Beethoven: Symphony No. 3. Franck: "Les Eolides". Debussy: "L'Après-midi d'un Faune". Berlioz: Scherzo, "Queen Mab" from "Romeo and Juliet". Strauss: "Till Eulenspiegel".

June 1. (Albert Hall, London, England) Rossini: Overture, "L'Italiana in Algeri". Brahms: Symphony No. 2. Wagner: Venusberg Music from "Tannhäuser". Beethoven: "Leonore" Overture No. 3.

June 2. (Queen's Hall, London, England) Haydn: Symphony in D. Elgar: "Enigma" Variations. Debussy: "La Mer". Mendelssohn: Nocturne and Scherzo from "A Midsummer Night's Dream". Prelude and Finale from "Tristan und Isolde".

June 3. (Albert Hall, London, England) Goossens: Sinfonietta. Strauss: "Death and Transfiguration". Franck: "Les Eolides". Moussorgsky-Ravel: "Pictures at an Exhibition".

June 4. (Queen's Hall, London, England) Beethoven: Symphony No. 3. Brahms: Variations on a Theme by Haydn, Op. 56a. Bach-Respighi: Passacaglia. Wagner: Overture to "Die Meistersinger".

EIGHTY-NINTH SEASON, 1930-1931

(2548th to 2661st Concert)

Conductors: ARTURO TOSCANINI, BERNARDINO MOLINARI,
ERICH KLEIBER

Guest Conductor: LEOPOLD STOKOWSKI

Assistant Conductor: HANS LANGE

October 2, 3, 4. Weber: "Der Freischütz" Overture. Mozart: Serenade No. 9 (K. 320). Beethoven: Symphony No. 8. Strauss: "Till Eulenspiegel". (EK)

October 5. Weber and Mozart as above. Tchaikovsky: Symphony No. 4.

October 9, 10, 11. Goldmark: "In the Spring" Overture. Gruenberg: "The Enchanted Isle". Dvořák: Scherzo Capriccioso, Op. 66. Schubert: Symphony, C major.

October 12. Goldmark; Gruenberg; Dvořák as above. Beethoven: Symphony No. 8. Strauss: "Till Eulenspiegel".

October 16, 17, 18. Hindemith: "Neues vom Tage" Overture. Berg: Three Fragments, Opera "Wozzeck". (Dorothee Manski, So-

prano) Stoelzel: Concerto Grosso a Quattro Chori. Schumann: Symphony No. 3. Strauss: Waltzes, "Der Rosenkavalier".
 October 19. (B'klyn) Weber: Overture, "Der Freischütz". Brahms: Violin Concerto in D major, Op. 77. (Joseph Szigeti). Gruenberg: Symphonic Poem, "The Enchanted Isle". Strauss: "Till Eulenspiegel's Merry Pranks".
 October 23, 24. Lopatnikoff: Introduction, Scherzo, Op. 10. MacDowell: Piano Concerto No. 2. (Ernest Hutcheson) Berlioz: Fantastic Symphony.
 October 26. Same as above except: Brahms: Violin Concerto, D major, Op. 77. (Joseph Szigeti) instead of the Piano Concerto.
 October 30, 31. Strauss: "Eine Alpensinfonie". Haydn: Symphony, G major (B. & H. No. 6 (94)). Weinberger: Polka, Fugue, Opera "Schwanda".
 November 2. (MOH) Wagner: "Christopher Columbus" Overture. Beethoven: Piano Concerto No. 3. (José Iturbi) Wagner: "The Flying Dutchman" Overture. Tchaikovsky: Symphony No. 4.
 November 6, 7, 9. Krenek: Little Symphony, Op. 58. Strauss: "Don Juan"; Dance of the Seven Veils, "Salomé". Schubert: Symphony No. 3. Mozart: Four German Dances. Josef Strauss: Waltz, "Sphären-Klänge".
 November 13, 14, 16. Bach-Respighi: Three Chorale-Preludes. Beethoven: Symphony No. 1. Brahms: Symphony No. 1. (AT)
 November 19, 21. Schubert: Symphony, B minor; "Wanderer" Fantasy, Liszt Piano Transcription. (Alexander Siloti) Liszt: Mephisto Waltz; "Danse Macabre": Paraphrase of the "Dies Irae". (Siloti)
 November 22. Cherubini: "Anacreon" Overture. Mozart: Symphony, D major (K. 385). Strauss: "Ein Heldenleben".
 November 23. (B'klyn) Same as November 22.
 November 27, 28. Brahms: Symphony No. 4. Bach: Chorale-Preludes, "Wir glauben all' an einen Gott" and "Ich ruf' zu dir"; Toccata, Fugue, D minor. (LS)
 November 30. (MOH) Brahms: "Academic Festival" Overture; Double Concerto, Violin and 'Cello, Op. 102. (S. Guidi, A. Wallenstein) Bach: same as above.
 December 4, 5. Sibelius: Symphony No. 1. Stravinsky: "Le Sacre du Printemps".
 December 6, 7. Sibelius: "Finlandia"; Violin Concerto, D minor, Op. 47. (Efrem Zimbalist) Stravinsky: "Le Sacre du Printemps".
 December 11, 12. Wolf-Ferrari: "The Secret of Suzanne". Beethoven: Symphony No. 6. Kodály: Dances of Marosszék. Bach-Respighi: Passacaglia, Fugue, C minor. (AT)

December 14. (MOH) same as above.

December 21. Schubert: Symphony, B minor. Wagner: Bacchanale, "Tannhäuser". Beethoven: Symphony No. 3.

December 25, 26, 28. Franck: Symphony, D minor. Roussel: "Le Festin de l'Araignée". Debussy: "Nuages"; "Fêtes". Berlioz: Rákóczi March.

December 27. Schubert: Symphony, B minor. Bach-Respighi: Passacaglia and Fugue. Beethoven: Symphony No. 3.

January 1, 2. G. B. Sammartini: Symphony No. 3. Haydn: Symphony, D major (B. & H. No. 31) Tommasini: Serenata, "Chiari di Luna". Sibelius: "En Saga". Martucci: Danza (Tarantella).

January 3. Same as December 25, 26, 28.

January 4. (B'klyn) Same as January 1, 2.

January 7, 9. Raff: Symphony No. 3. d'Indy: "Istar". Glinka: Fantasy, "Kamarinskaya". Rossini: "The Siege of Corinth" Overture.

January 11. (MOH) All-Wagner: Prelude, "Lohengrin"; Overture, Bacchanale, "Tannhäuser"; Daybreak, Siegfried's Rhine Journey, "Götterdämmerung"; Prelude, Finale, "Tristan und Isolde"; Prelude, "Die Meistersinger".

January 15, 16. Verdi: "Requiem". (Schola Cantorum; Elisabeth Rethberg, Soprano; Margaret Matzenauer, Mezzo-Soprano; Mario Chamlee, Tenor; Ezio Pinza, Bass)

January 17. Same as January 11.

January 18. Wolf-Ferrari: "The Secret of Suzanne" Overture. Haydn: Symphony, D major, (B. & H. No. 31). d'Indy: "Istar". Glinka: "Kamarinskaya". Strauss: "Death and Transfiguration".

January 22, 23, 24. Corelli: Concerto Grosso No. 8. Dvořák: Symphony No. 5. Respighi: "Rossiniana" Suite. Stravinsky: "The Fire-Bird" Suite. (BM)

January 25. (MOH) Rossini: "Cenerentola" Overture. Castelnuovo-Tedesco: Violin "Concerto Italiano", G minor. (Jascha Heifetz) Stravinsky: "The Fire-Bird" Suite. Respighi: "Rossiniana" Suite.

February 1. (B'klyn) Mozart: Piano Concerto in A major (K. 488). (Nikolai Orloff) Respighi: "Rossiniana" Suite. Rossini: Overture to "Cenerentola". Dvořák: Symphony No. 5.

February 5, 6. Rossini: "Cenerentola" Overture. Liszt: Piano Concerto No. 1. (Carlo Zecchi) Strauss: "Der Bürger als Edelmann" Suite. Saint-Saëns: "Danse Macabre". Honegger: "Pacific 231".

February 7, 8. Rossini; Strauss; Saint-Saëns; Honegger; as above. Also Beethoven: Symphony No. 5.

February 12, 13. Brahms: Violin Concerto, D major, Op. 77. (Efrem Zimbalist) Casella: Serenata for Small Orchestra. Loeffler: "A Pagan Poem". (Heinrich Gebhard, Piano) Wagner: Ride of the Valkyries, "Die Walküre".

February 14, 15. Same as above except: Rimsky-Korsakov: "Schéhérazade" Suite instead of Violin Concerto.

February 19, 20, 21. Haydn: Symphony, E-flat major, (B. & H. No. 1). Respighi: Old Dances and Airs for the Lute. Bloch: "Scheleomo", Rhapsody for 'Cello. (Alfred Wallenstein) Ravel: "La Valse". Smetana: "The Bartered Bride" Overture.

February 22. (B'klyn) Same as February 19, 20, 21.

February 26, 27, 28. Weber: "Oberon" Overture. Schumann: Symphony No. 4. Saint-Saëns: Symphony No. 3. (AT)

March 1. (MOH) Weber and Schumann as above. Also Dvořák: Symphony No. 5.

March 4, 6, 7. Bruckner: Symphony No. 7. Beethoven: Symphony No. 5.

March 8. Bruckner: Symphony No. 7. Saint-Saëns: Symphony No. 3.

March 15. (MOH) Rossini: "The Barber of Seville" Overture. Haydn: Symphony, G major, (B. & H. No. 13). Wagner: Overture, "The Flying Dutchman"; Introduction, Act III, "Tannhäuser"; Introduction, Act III, "Lohengrin"; Waldweben, "Siegfried"; Ride of the Valkyries, "Die Walküre".

March 19, 20, 21. Dvořák: "Othello" Overture. Sibelius: Symphony No. 4. Strauss: "Don Quixote".

March 22. (B'klyn) Dvořák: Overture, "Othello". Sibelius: Symphony No. 4, in A minor, Op. 63. Wagner: Overture and Bacchanales, "Tannhäuser"; Prelude, "Die Meistersinger".

March 26, 27, 28, 29. Gluck: "Iphigenia in Aulis" Overture. Brahms: Symphony No. 3. Elgar: Introduction, Allegro for Strings. Ravel: "Daphnis et Chloé" Suite No. 2.

April 1, 2, 4, 5. Beethoven: Symphony No. 4. Wagner: Prelude, "Parsifal". Franck: Excerpts, "Psyché". Smetana: "Vltava".

April 8, 10, 12. Smetana: "The Bartered Bride" Overture. Shostakovich: Symphony, Op. 10. Chasins: "Flirtation in a Chinese Garden"; "Parade". Rimsky-Korsakov: "The Snow Maiden" Suite. Wagner: "The Flying Dutchman" Overture.

April 16, 17. J. C. Bach: Sinfonia, D major, Op. 18, No. 3. Mozart: Symphony, G minor (K. 550). Pizzetti: Introduction, "Agamemnon" of Aeschylus. (Schola Cantorum) Verdi: "Te Deum". (Schola Cantorum) Bach-Respighi: Passacaglia, Fugue, C minor.

April 18. Same as April 8, 10, 12.

April 19. J. C. Bach: Sinfonia, D major, Op. 18, No. 3. Mozart: Symphony, G minor (K. 550). Strauss: "Don Quixote".

NINETIETH SEASON, 1931-1932

(2662nd to 2775th Concert)

Conductors: ARTURO TOSCANINI, BRUNO WALTER, ERICH KLEIBER

Guest Conductors: SIR THOMAS BEECHAM, OSSIP GABRILOWITSCH, VLADIMIR GOLSCHEMANN, OTTORINO RESPIGHI

Assistant Conductor: HANS LANGE

October 8, 9, 10, 11. Weber: "Euryanthe" Overture. Telemann: Extracts from *Tafelmusik*: Suite for Chamber Orchestra. Reznicek: Three Symphonic Dances. Beethoven: Symphony No. 7. (EK)

October 15, 16. Weinberger: Passacaglia, Orchestra and Organ. Beethoven: Violin Concerto, D major, Op. 61. (Albert Spalding) Dvořák: Symphony, D major, Op. 60.

October 17. As above except: Mozart: Flute, Harp Concerto, C major (K. 299). (J. Amans, T. Cella) instead of the Beethoven Violin Concerto.

October 18. (B'klyn) Same as October 15, 16.

October 22, 23, 24, 25. Bruckner: Andante, Symphony in F minor. Berg: Three Extracts, "Lyric Suite". Ravel: Menuet antique. Schumann: Symphony No. 1.

October 29, 30. Weber: Symphony No. 1. Riegger: Rhapsody for Orchestra. Krenek: Variations for Orchestra, Op. 69. Beethoven: Excerpts from Music for "Egmont". (Nina Morgana, Soprano)

November 1. (MOH) Malipiero: Symphonic Fragments after Two Goldonian Comedies. Tchaikovsky: "The Voyvode". Strauss: Salomé's Dance. Berlioz: Fantastic Symphony.

November 5, 6, 8. Joslyn: Pagan Symphony. Toch: Little Theatre Suite, Op. 54. Mozart: Divertimento for Flutes, Trumpets, Timpani, C major (K. 187); Piano Concerto, E-flat (K. 187). (José Iturbi) Wagner: Prelude, "Die Meistersinger".

November 12, 13, 15. Handel: "Esther" Overture. Berlioz: Two Excerpts, "Romeo and Juliet". Beethoven: Symphony No. 3.

November 18, 20, 21. Schubert: "Rosamunde" Overture. Mahler: Two Serenades, Symphony No. 7. Beethoven: German Dances, Nos. 5, 8, 10, 12. Haydn: Sinfonie Concertante, Solo Violin, 'Cello, Oboe, Bassoon. (Piastro, Labate, Wallenstein, Kohon) Johann Strauss: "The Blue Danube" Waltz.

November 22. (B'klyn) Same as November 18, 20, 21.

November 26, 27. Mozart: Symphony, A major (K. 201). Bach: Violin Concerto, A minor. (Adolph Busch) Franck: Symphonic Piece, from "The Redemption". Beethoven: Violin Concerto, D

major, Op. 61. (Busch) Wagner: "The Flying Dutchman" Overture. (AT)

November 29. (MOH) Wagner: "The Flying Dutchman" Overture. Schumann: Symphony No. 3. Brahms: Variations on a Haydn Theme, Op. 56a. Franck: Symphonic Piece from "The Redemption". Respighi: "The Pines of Rome".

December 3, 4, 5, 6. J. C. Bach: Sinfonia, E-flat major, Op. 18, No. 1. Mendelssohn: "Reformation" Symphony, Op. 107. Graener: "Die Flöte von Sans Souci" Suite, Op. 88. Pizzetti: Concerto dell' Estate.

December 10, 11. Castelnuovo-Tedesco: "The Taming of the Shrew" Overture. Brahms: Symphony No. 4. Dvořák: Symphonic Variations on an Original Theme, Op. 78. Weber-Berlioz: "Invitation to the Dance", Op. 65.

December 13. (MOH) Same as above.

December 20. Cherubini: "Medea" Overture. Brahms: Symphony No. 1. Strauss: "Don Juan". Ravel: Bolero.

December 23, 24. Roussel: Suite, F major. Satie: Two Gymnopédies. Stravinsky: Excerpts, "The Fire-Bird" Suite. Tansman: "Triptyque" for Strings. Debussy: "Nuages"; "Fêtes". De Falla: Three Dances, "The Three-Cornered Hat". (VG)

December 26, 27. Franck: Symphony, D minor. Tansman: "Triptyque" for Strings. Debussy: "Nuages"; "Fêtes". De Falla: Three Dances, "The Three-Cornered Hat".

December 31, January 1, 2. Vivaldi: Concerto Grosso, A minor, for Strings, Cembalo, Organ. Haydn: Symphony, B-flat major (B. & H. No. 98). Dukas: "The Sorcerer's Apprentice". Rachmaninoff: Piano Concerto No. 3. (Vladimir Horowitz) (HL)

January 3. (B'klyn) Same as December 31, January 1, 2.

January 6, 8. Beethoven: Symphony No. 2. Tchaikovsky: "Romeo and Juliet". Schönberg: "Verklärte Nacht". Brahms: "Academic Festival" Overture. (OG)

January 10. (MOH) Schubert: "Rosamunde" Overture. Beethoven: Symphony No. 5. Rimsky-Korsakov: "Schéhérazade" Suite.

January 14, 15, 16. Handel: Concerto Grosso, G minor, Op. 6, No. 6. Haydn: Symphony, B-flat major (B. & H. No. 12 (102)). Brahms: Symphony No. 2. (BW)

January 17. Handel; Haydn as above. Also Berlioz: Fantastic Symphony.

January 21, 22. Beethoven: "Egmont" Overture. Prokofieff: Suite, "The Prodigal Son". Strauss: "Don Juan". Brahms: Piano Concerto No. 2. (Ossip Gabrilowitsch)

January 23. Same as above except: Tchaikovsky: Symphony No. 5 instead of Brahms Piano Concerto.

January 24. (MOH) Prokofieff: Suite, "The Prodigal Son". Schumann: 'Cello Concerto, A minor, Op. 129. (Gregor Piatigorsky) Tchaikovsky: Symphony No. 5.

January 31. (B'klyn) Beethoven: "Leonore" Overture No. 3. Haydn: 'Cello Concerto in D major, Op. 101. (Gregor Piatigorsky) Brahms: Symphony No. 2.

February 4, 5, 6. Schumann: Symphony No. 4. Mozart: Aria, "L'amèrò, sarò costante", "Il Re Pastore". (Jeannette Vreeland, Soprano) Wagner: A Siegfried Idyl. Krenek: Suite from "Der Triumph der Empfindsamkeit", with Soprano Solo. (Vreeland) Schmidt: Variations on a Hungarian Hussar's Song.

February 7. Weber: "Der Freischütz" Overture. Beethoven: Piano Concerto, G major, Op. 58. (Harold Bauer) Wagner: Bacchanales, "Tannhäuser"; A Siegfried Idyl; Prelude and Finale, "Tristan und Isolde".

February 11, 12. Schubert: Symphony, B minor. Mahler: Symphony No. 5.

February 13. Weber: "Der Freischütz" Overture. Franck: Symphonic Variations for Piano and Orchestra. (Henri Deering) Mahler: Symphony No. 5.

February 14. Schumann: Piano Concerto, A minor, Op. 54. (Harold Bauer) Mahler: Symphony No. 5.

February 18, 19. Mason: Symphony No. 2. Mozart: Symphony, E-flat major (K. 543). Brahms: Violin Concerto, D major, Op. 77. (Yehudi Menuhin)

February 20. Beethoven: "Leonore" Overture No. 3. Brahms: Piano Concerto No. 1. (Myra Hess) Mozart: "Eine kleine Nachtmusik". Strauss: "Till Eulenspiegel".

February 21. (B'klyn) Weber: Overture, "Oberon". Brahms: Piano Concerto No. 1, in D minor. (Myra Hess) Mozart: "Eine kleine Nachtmusik". Strauss: "Till Eulenspiegel's Merry Pranks".

February 25, 26. Mendelssohn: "A Midsummer Night's Dream" Overture. Mozart: Piano Concerto, A major (K. 488). (Bruno Walter, Pianist) Beethoven: Symphony No. 3.

February 28. Mendelssohn: "A Midsummer Night's Dream" Overture; Violin Concerto, E minor, Op. 64. (Yelli d'Aranyi) Beethoven: Symphony No. 3.

March 2, 4. Balakireff: "Thamar". Haydn: Symphony, D major (B. & H. No. 5 (93)) Strauss: "Ein Heldenleben". (TB)

March 5. Balakireff and Haydn as above. Also Strauss: "Don Quixote".

March 6. Boccherini: Symphony No. 3. Brahms: Symphony No. 3. Strauss: "Don Quixote".

March 13. (MOH) Haydn: Symphony, E-flat major (B. & H. No. 3 (99)). Mozart: Symphony No. 34, C major (K. 338). Franck: Symphony, D minor.

March 17, 18. All-Respighi: "The Birds" Suite; "Botticellian Triptych"; Maria Egiziaca". (Charlotte Boerner, Soprano; Nelson Eddy, Baritone; Alfredo Tedesco, Tenor; Helen Gleason, Soprano; Myrtle Leonard, Contralto; Small Mixed Chorus) (OR)

March 20. (B'klyn) All-Respighi: "Botticellian Triptych"; "The Birds"; "The Matins of Santa Chiara" from "Church Windows"; "Feste Romane" ("Roman Festivals").

March 23, 24. Borodin: "Prince Igor" Overture. Delius: "Brigg Fair". Haydn: Symphony, E-flat major (B. & H. No. 3 (99)). Dvořák: Symphony No. 4. (TB)

March 26. Handel: "The Gods Go a-Begging" Suite. Dvořák: Symphony No. 4. Delius: "Summer Night on the River"; "On Hearing the First Cuckoo in Spring". Tchaikovsky: "Francesca da Rimini".

March 27. Borodin: "Prince Igor" Overture. Delius: "Brigg Fair". Beethoven: Symphony No. 4. Handel: "The Gods Go a-Begging" Suite. Tchaikovsky: "Francesca da Rimini".

March 31, April 1. Mozart: Symphony, D major (K. 504). Tchaikovsky: Violin Concerto, D major, Op. 35. (Mishel Piastro) Rimsky-Korsakov: "Antar" Suite. Mozart: "The Marriage of Figaro" Overture.

April 2. Same as above except: Dvořák: "The Golden Spinning-Wheel" instead of Tchaikovsky Violin Concerto.

April 3. Elgar: "Cockaigne" Overture. Tchaikovsky: Violin Concerto, D major. Op. 35. (Piastro) Dvořák: "The Golden Spinning-Wheel". Wagner: Introduction, Act III; Dance of the Apprentices; Procession of the Mastersingers, "Die Meistersinger".

April 6, 8. Handel: "The Gods Go a-Begging" Suite. Delius: "The Walk to the Paradise Garden", "A Village Romeo and Juliet". Lalo: Symphony, G minor. Berlioz: "Chasse Royale et Orage", "Les Troyens". Mozart: Symphony, C major, No. 36 (K. 425).

April 9. Smetana: "The Bartered Bride" Overture. Handel: Concerto Grosso, E minor, Op. 6, No. 3. Bax: "The Garden of Fand". Berlioz: "Chasse Royale et Orage", "Les Troyens". Tchaikovsky: Serenade for Strings. Op. 48. Rimsky-Korsakov: Introduction, March, "Le Coq d'Or".

April 10. Same as above except: Delius: "The Walk to the Paradise Garden" from "A Village Romeo and Juliet" instead of Berlioz.

April 14, 15. Boccherini: Overture, D major, Op. 43. Handel: Concerto Grosso, E minor, Op. 6. No. 3, for Strings. Stock: 'Cello Concerto, D minor. (Alfred Wallenstein) Mozart: Adagio, Allegretto, Menuetto, from Divertimento No. 2 (K. 131). Cella: "Through the Pyrenees". Elgar: "Cockaigne" Overture.

April 16. Mendelssohn: "Fingal's Cave" Overture. Cella: "Through the Pyrenees". Brahms: Symphony No. 2. Saint-Saëns: Violin

Concerto. (Remo Bolognini) Wagner: Prelude, "Die Meistersinger".

April 17. Same as above except: Delius: "Summer Night on the River" instead of Cella.

April 23, 24. Rachmaninoff: Symphony No. 2. Grieg: Piano Concerto, A minor, Op. 16. (José Iturbi) Sibelius: "Finlandia". (HL)

NINETY-FIRST SEASON, 1932-1933

(2776th to 2890th Concert)

Conductors: ARTURO TOSCANINI, BRUNO WALTER

Guest Conductor: ISSAY DOBROWEN

Assistant Conductor: HANS LANGE

October 6, 7, 8, 9. Bach-Schönberg: Prelude, Fugue, E-flat major. Brahms: Symphony No. 3. Tansman: Quatre Danses Polonaises. Debussy: "La Mer". (AT)

October 13, 14, 15. Vivaldi-Bach: Four-Piano Concerto, A minor. (Maria Carreras, Frank Sheridan, Zoltan Kurthy, Madeleine Marshall) Schumann: Symphony No. 2. Sibelius: "The Swan of Tuonela". d'Indy: "Istar". Rossini: "Semiramide" Overture.

October 16. (B'klyn) Same as October 13, 14, 15.

October 20, 21. Mozart: Symphony No. 28. Schelling: "Impressions from an Artist's Life". (Ernest Schelling) Franck-Pierné: Prelude, Chorale, Fugue. Wagner: Daybreak, Siegfried's Rhine Journey, "Götterdämmerung".

October 22, 23. Beethoven: Symphony No. 6. Franck-Pierné: Prelude, Chorale, Fugue. Wagner: Daybreak, Siegfried's Rhine Journey, "Götterdämmerung".

October 27, 28. Mendelssohn: Symphony, A major, Op. 90. Busoni: "Berceuse élégiaque"; "Rondo Arlecchinesco". Strauss: "Don Juan".

October 30. (MOH) Same as October 27, 28.

November 3, 4. Beethoven: Symphony No. 6. Sibelius: "En Saga". Enesco: Roumanian Rhapsody No. 1.

November 6. Beethoven: Symphony No. 5. Sibelius and Enesco as above.

November 10, 11, 13. Bossi: Intermezzi Goldoniani. Wagenaar: Symphony No. 2. Brahms: Variations on a Haydn Theme, Op. 56a. Strauss: "Till Eulenspiegel".

November 16, 18, 19. Schubert: Symphony, C major. Debussy: "The Afternoon of a Faun". Berlioz: Scherzo, "Queen Mab", "Romeo and Juliet". Bach: Passacaglia, Fugue, C minor.

November 20. (B'klyn) Schubert: Symphony in C major. Wagner: A Siegfried Idyl; Overture and Bacchanale, from "Tannhäuser".

November 24, 25. Bruckner: Symphony No. 4. Viotti: Violin Concerto, A minor, No. 22. (Mishel Piastro) Beethoven: "Leonore" Overture No. 3.

November 27. (MOH) Beethoven: Symphony No. 3. Wagner: Scene 3, Act I, "Die Walküre"; Prelude, Liebestod, "Tristan und Isolde". (Elsa Alsen, Soprano; Paul Althouse, Tenor)

December 1, 2. Handel: Concerto Grosso for Strings, D minor, Op. 6, No. 10. Beethoven: Symphony No. 1. Tchaikovsky: Symphony No. 5. (ID)

December 3. Same as above except: Schumann: Piano Concerto, A minor, Op. 64 (Eunice Norton) instead of Beethoven No. 1.

December 4. Glinka: "Russlan and Ludmilla" Overture. Liadoff: "The Enchanted Lake"; "Kikimora". Strauss: "Death and Transfiguration". Tchaikovsky: Symphony No. 5.

December 8, 9. Ludwig Irgens Jensen: Passacaglia. Stravinsky: "The Fire-Bird" Suite. Brahms: Symphony No. 2.

December 11. Same as above except: MacDowell Suite No. 2 instead of "The Fire-Bird" Suite.

December 18. (MOH) Schubert: Symphony, B minor. Liszt: Piano Concerto No. 1. (Egon Petri) Tchaikovsky: Symphony No. 6.

December 22, 23. Ettinger: "Old-English Suite". Schumann: Symphony No. 1. Rachmaninoff: Concerto No. 3. (Sergei Rachmaninoff)

December 24. Ettinger and Schumann as above. Liadoff: "The Enchanted Lake"; "Kikimora". Scriabin: "The Poem of Ecstasy".

December 25. Schumann: Symphony No. 1. Brahms: Piano Concerto No. 2. (Egon Petri) Beethoven: "Leonore" Overture No. 3.

December 29, 30, 31. Reger: Variations, Fugue on a Beethoven Theme, Op. 86. Mozart: Symphony G minor (K. 550). Schubert: Symphony, C major, No. 7. (BW)

January 1. (B'klyn) Reger: Variations and Fugue on a Theme of Beethoven, Op. 86. Beethoven: Symphony No. 2. Schubert: Overture and Ballets Nos. 1 and 2, "Rosamunde". Tchaikovsky: "Romeo and Juliet".

January 4, 6. Bloch: Concerto Grosso for Strings, Piano Obbligato. (Bruno Walter, Pianist) Beethoven: Symphony No. 8. Strauss: "Schlagobers" Suite.

January 8. (MOH) Wagner: "Tannhäuser" Overture; Waldweben, "Siegfried"; "Rienzi" Overture. Strauss: Serenade for Wind Instruments, Op. 7; "Schlagobers" Suite.

January 12, 13. Haydn: Symphony, D major (B. & H. No. 86). Bruckner: Symphony No. 5.

January 14, 15. Beethoven: Piano Concerto No. 5 (Josef Hofmann) Bruckner: Symphony No. 5.

January 19, 20. Prokofieff: "The Gambler"; Piano Concerto No. 3. (Serge Prokofieff) Brahms: Symphony No. 1.

January 21. Pfitzner: "Käthchen von Heilbronn". Prokofieff: "The Gambler". Brahms: Symphony No. 1.

January 22. Same as above except: Prokofieff: Piano Concerto No. 3 instead of "The Gamblers".

January 29. (B'klyn) Prokofieff: "The Gambler": Four Portraits. Gluck: Aria from "Alceste": "Divinités du Styx"; Weber: Scene and Aria: "Ocean! Thou Mighty Monster!" from "Oberon". (Lotte Lehmann) Tchaikovsky: "Pathetic" Symphony, No. 6.

February 2, 3. Elgar: "Enigma" Variations. Mozart: Symphony, D major (K. 385). Honegger: Piano Concertino. Strauss: "Burleske", D minor for Piano and Orchestra. (Walter Gieseking) Strauss: "Till Eulenspiegel".

February 4, 5. Mozart: Symphony, D major (K. 385). Debussy: "Iberia". Goldmark: Violin Concerto, A minor. (Nathan Milstein) Strauss: "Till Eulenspiegel".

February 9, 10. Shepherd: "Horizons". Loeffler: "The Death of Tintagiles". Beethoven: Symphony No. 5.

February 11. Loeffler: "The Death of Tintagiles". Brahms: Violin Concerto, D major, Op. 77. (Efrem Zimbalist) Beethoven: Symphony No. 5.

February 12. All-Wagner: Andante ma non troppo, Symphony in C major; A "Faust" Overture; Bacchanale, "Tannhäuser"; Wotan's Farewell, "Die Walküre"; Prelude and Liebestod, "Tristan und Isolde"; Prelude, "Parsifal"; Address of Hans Sachs from Finale, "Die Meistersinger". (Friedrich Schorr, Baritone)

February 16, 17. Brahms: Piano Concerto No. 1. (Ossip Gabrilowitsch) Brahms: Symphony No. 4.

February 18. Bach-Wheaton: Fugue, C minor, "Musikalisches Opfer". Haydn: Symphony, D major (B. & H. No. 86). Strauss: "Don Juan". Brahms: Symphony No. 4.

February 19. (B'klyn) All-Brahms: "Tragic" Overture. Violin Concerto. (Efrem Zimbalist); Symphony No. 4.

February 23, 24. Brahms: Rhapsody for Alto Solo, Male Chorus, Orchestra, Op. 53. (Sigrid Onegin; Schola Cantorum) Mahler: Symphony No. 2. (Jeannette Vreeland, Soprano; Sigrid Onegin, Contralto; Schola Cantorum Chorus)

February 26. (MOH) Bach-Wheaton: Fugue, C minor, "Musikalisches Opfer". Brahms: Piano Concerto No. 2. (Ossip Gabrilowitsch) Schubert: Symphony No. 7.

March 1, 3, 5. Wagner: A "Faust" Overture. Hanson: Symphony No. 2. Strauss: "Ein Heldenleben". (AT)

March 4. Same as above except: Mendelssohn: Symphony, A major, Op. 90 instead of Hanson Symphony.

March 12. (MOH) Franck: Symphony, D minor. Ravel: Bolero. Respighi: "The Pines of Rome".

March 16, 17. Tchaikovsky: "Manfred" Symphony. Wepruk: Dances and Songs of the Ghetto. Mossoloff: "Iron Foundry". Borodin: Polovtsian Dances, "Prince Igor".

March 19. (B'klyn) Tchaikovsky: "Manfred" Symphony. Wagner: Preludes to Acts I and III, "Lohengrin"; Waldweben, from "Siegfried"; Daybreak and Siegfried's Rhine Journey, "Götterdämmerung".

March 23, 24. Castelnuovo-Tedesco: "The Taming of the Shrew" Overture. Mendelssohn: "Reformation" Symphony. Schumann: 'Cello Concerto, A minor, Op. 129. (Alfred Wallenstein) Respighi: "Ballata delle Gnomidi".

March 25. Castelnuovo-Tedesco and Mendelssohn as above. Debussy: "Nuages"; "Fêtes". Wagner: Prelude, Act I, "Lohengrin". Respighi: "Ballata delle Gnomidi".

March 26. Beethoven Cycle I. "Egmont" Overture; Symphonies Nos. 1 and 2.

March 30, 31, April 1. Mozart: Symphony No. 1; Symphony No. 41. De Sabata: "Gethsemane". Berlioz: "Benvenuto Cellini" Overture.

April 2. Beethoven Cycle II: Symphony No. 4; Symphony No. 3.

April 5, 7. Bach: Brandenburg Concerto No. 6. Brahms: Violin Concerto, D major, Op. 77. (Jascha Heifetz) Tchaikovsky: "The Tempest". Wagner: Prelude, "Die Meistersinger".

April 8. Franck: Symphony, D minor. Tchaikovsky: "The Tempest". Wagner: Prelude, "Die Meistersinger".

April 9. Beethoven Cycle III. Symphony No. 6; Symphony No. 5.

April 12, 13. Cherubini: "Anacreon" Overture. Castelnuovo-Tedesco: Second Violin Concerto, "The Prophets". (Jascha Heifetz) Wagner: Prelude to Act I, Good Friday Spell, "Parsifal"; Daybreak and Siegfried's Rhine Journey, "Götterdämmerung".

April 15. Beethoven: "Egmont" Overture; Symphony No. 4. Wagner: excerpts as above.

April 16. Beethoven Cycle IV. "Coriolanus" Overture; Concerto for Piano, Violin and 'Cello, Op. 56; (Maria Carreras, Mishel Piastro, Alfred Wallenstein) Symphony No. 7.

April 20, 21. Geminiani: Concerto Grosso for Strings, C minor, Op. 2, No. 2. Martucci: Symphony No. 1. Mendelssohn: Violin Concerto, E minor, Op. 64. (Remo Bolognini) Wagner: "The Flying Dutchman" Overture.

April 22. Geminiani and Martucci as above. Wagner: Preludes, Acts I and III, "Lohengrin"; Waldweben, "Siegfried"; "The Flying Dutchman" Overture.

April 23. Beethoven Cycle V. "King Stephen" Overture; Piano Concerto No. 5; (Vladimir Horowitz) Symphony No. 8; "Leonore" Overture No. 3.

NINETY-SECOND SEASON, 1933-1934

(2891st to 3001st Concert)

Conductors: ARTURO TOSCANINI, BRUNO WALTER, HANS LANGE

October 5, 6, 7. Beethoven: "Coriolanus" Overture; Symphony No. 6. Brahms: Symphony No. 1. (BW)

October 8. Beethoven: As above. Also Strauss: "Death and Transfiguration". Berlioz: Excerpts, "Damnation of Faust".

October 12, 13, 14. Handel: Concerto Grosso, B minor, No. 12. Haydn: Symphony, G major (B. & H. No. 13). Mahler: Symphony No. 1.

October 15. Mahler: Symphony No. 1. Wagner: Daybreak, Parting Scene, Rhine Journey, Siegfried's Death and Funeral Music, Immolation Scene, "Götterdämmerung". (Elsa Alsen, Soprano; Paul Althouse, Tenor)

October 19, 20. Brahms: Symphony No. 3. Beethoven: Piano Concerto No. 4. (Artur Schnabel) Janáček: "Taras Bulba".

October 21. As above except: Glazounoff: Violin Concerto, A minor, Op. 82. (Mishel Piastro) instead of Piano Concerto.

October 22. Haydn: Symphony, G major (B. & H. No. 13). Glazounoff: Violin Concerto, A minor, Op. 82. (Piastro) Brahms: Symphony No. 1.

October 26, 27. Mozart: Symphony No. 28, C major (K 200). Bruckner: Symphony No. 8.

October 28. Mozart: Symphony No. 28. Lalo: 'Cello Concerto, D minor. (Alfred Wallenstein) Tchaikovsky: Symphony No. 4.

October 29. Tartini: 'Cello Concerto, D major. (Wallenstein) Bruckner: Symphony No. 8.

November 2, 3. Bach-Weiner: Toccata, C major. Randall Thompson: Symphony No. 2. Strauss: Sinfonia Domestica.

November 5. All-Wagner: Overture, Bacchanale, Duet of Venus and Tannhäuser, "Tannhäuser"; Scene 3, Act III, "Siegfried". (Elsa Alsen, Soprano; Paul Althouse, Tenor)

November 9, 10. Mozart: Symphony, C major (K. 551). Strauss: "Macbeth". Tchaikovsky: Symphony No. 6.

November 12. All-Tchaikovsky: "Francesca da Rimini"; Letter Scene, "Eugen Onegin"; (Grete Stückgold, Soprano) Symphony No. 5.

November 15, 17. David Stanley Smith: "1929—A Satire". Schreker: "The Birthday of the Infanta" Suite. Beethoven: Symphony No. 7.

November 18. David Stanley Smith: as above. Chopin: Piano Concerto No. 2. (Josef Lhevinne) Tchaikovsky: Symphony No. 6.

November 19. Bach-Weiner: Toccata, C major. Chopin: as above. Beethoven: Symphony No. 7.

November 23, 24. Schumann: Symphony No. 3. Bax: Summer Music; Overture to a Picaresque Comedy. Brahms: Piano Concerto No. 2. (Carl Friedberg)

November 25. Wagner: "Die Meistersinger" Prelude. Beethoven: Symphony No. 7. Schreker: "The Birthday of the Infanta" Suite. Strauss: "Till Eulenspiegel".

November 26. Schumann: Symphony No. 3. Songs, Schubert: "Der Schmetterling"; "Der Wegweiser". Wolf: "Kennst du das Land"; "Elfenlied"; "Ich hab' in Penna einen Liebsten"; Excerpts, "Der Corregidor". Weber: Recitative and Aria, "Wie nahte mir der Schlummer", "Der Freischütz"; "Der Freischütz" Overture. (Grete Stückgold, Soprano; Gustav Schützendorf, Baritone)

November 30, December 1. Mozart: Symphony, E-flat major (K. 543); Violin Concerto No. 4. Chausson: "Poème" for Violin, Op. 25. (Albert Spalding) Respighi: "Church Windows".

December 3. Franck: Symphony, D minor. Wagner: A Siegfried Idyl. Respighi: "Church Windows".

December 7, 8. Dukas: "The Peri: A Danced Poem". Ravel: Piano Concerto, G major. (Harold Bauer) Berlioz: Fantastic Symphony.

December 10. Mozart: Symphony, E-flat major (K. 543); Piano Concerto, D minor (K. 466). (Ossip Gabrilowitsch) Weber: "Euryanthe" Overture; Concertstück for Piano, Op. 79. (Gabrilowitsch)

December 14, 15. Beethoven: Symphony No. 3. Elgar: Violin Concerto, B minor, Op. 61. (Jascha Heifetz) Weber: "Oberon" Overture.

December 16. Beethoven Symphony No. 3. d'Indy: "Istar". Strauss: "Don Juan". Weber: "Oberon" Overture.

December 21, 22, 23. C. P. E. Bach: Sinfonia No. 3, Strings and Cembalo. Vaughan Williams: Pastoral Symphony. Ravel: "La Valse". Rimsky-Korsakov: Suite from the Opera "Christmas Eve". (HL)

December 24. Francesco Manfredini: "Concerto Grosso per il Santissimo Natale". Handel: Pastoral Symphony; Recitative and Aria, "Rejoice Greatly, O Daughter of Zion", "The Messiah". (Margaret Olsen, Soprano) Chadwick: "Noël". Gevaert: Sleep of the Child Jesus; Padre Donostia: Happy Bethlehem; Old French Carol. (New York University Glee Club) Rimsky-Korsakov: "Christmas Eve" Suite. Vaughan Williams: Fantasia on Christmas Carols.

December 28, 29. Bach: Air from Suite in D major (In memory of Henry Seligman) Mendelssohn: "Meeresstille und glückliche Fahrt", Op. 27. Lopatnikoff: Symphony No. 1. Bloch: "Winter-Spring". Dohnányi: Suite, Op. 19.

December 30. Mendelssohn and Lopatnikoff as above. Mozart: Two-Piano Concerto No. 10. (Ethel Bartlett and Rae Robertson). Dohnányi: Suite, Op. 19.

December 31. C. P. E. Bach: Sinfonia No. 3, Strings and Cembalo. Vaughan Williams: Pastoral Symphony. (Margaret Olsen, Soprano) Liszt: Piano Concerto No. 1. (Poldi Mildner) Dohnányi: Suite, Op. 19.

January 3, 5. De Lamarter: "The Betrothal" Overture. Brahms: Violin Concerto, D major, Op. 77. (Joseph Szigeti) Sibelius: Symphony No. 1.

January 6. Francesco Manfredini: "Concerto Grosso per il Santissimo Natale". Bach: Two-Piano Concerto, C major. (Ethel Bartlett, Rae Robertson) Bloch: "Winter-Spring". Sibelius: Symphony No. 1.

January 7. Mendelssohn: "Meeresstille und glückliche Fahrt", Op. 27. Sibelius: Symphony No. 1. Rachmaninoff: Piano Concerto No. 2. (Poldi Mildner)

January 11, 12. Beethoven Cycle I. "Egmont" Overture. Symphony No. 1; Lento, Vivace, String Quartet, F major, Op. 135; Symphony No. 2. (AT)

January 14. Rossini: "La Scala di Seta" Overture. Brahms: Symphony No. 4. Tchaikovsky: "Romeo and Juliet". Ravel: Bolero.

January 18, 19. Beethoven Cycle II. "Prometheus" Overture. Violin Concerto, D major, Op. 61. (Yehudi Menuhin) Symphony No. 3.

January 21. Cherubini: "Faniska" Overture. Schumann: Symphony No. 2. Mendelssohn: Scherzo, "A Midsummer Night's Dream". Strauss: "Don Juan". Rossini: "Semiramide" Overture.

January 25, 26. Beethoven Cycle III. "Leonore" Overture No. 1. Symphony No. 4. Adagio, "The Creatures of Prometheus". Symphony No. 5.

January 27. Saint-Saëns: Symphony No. 3. Tommasini: "Chiara di Luna". Wagner: Prelude, "Tristan und Isolde". Tchaikovsky: "Romeo and Juliet".

January 28. As above except: Ravel: "Daphnis et Chloé" Suite No. 2 instead of "Romeo and Juliet".

February 1, 2. Beethoven Cycle IV. Symphony No. 6. Symphony No. 7.

February 3. Bruckner: Symphony No. 4. Beethoven: Adagio, "The Creatures of Prometheus". Brahms: Variations on a Haydn Theme, Op. 56a. Bach-Resphigi: Passacaglia, Fugue, C minor.

February 4. Gluck: Overture, "Iphigenia in Aulis". Haydn: Symphony, D major (B. & H. No. 4). Beethoven; Brahms; Bach; as above.

February 8, 9. Haydn: Symphony, A major (B. & H. No. 64). Schumann: Piano Concerto, A minor, Op. 54. (Guimaraes) Bruckner: Adagio, String Quintet, F major. Walter Piston: Suite. Robert L. Sanders: "Barn Dance". (HL)

February 11. Haydn, Bruckner as above. Also Bloch: "Winter-Spring". Brahms: Piano Concerto No. 2. (Vladimir Horowitz)

February 15, 16, 18. Beethoven Cycle V. Symphony No. 8. Symphony No. 9. (The Schola Cantorum; Rosa Tentoni, Soprano; Sigrid Onegin, Contralto; Paul Althouse, Tenor; Ezio Pinza, Bass) (AT)

February 22, 23. Smetana: "The Bartered Bride" Overture. Beethoven: Symphony No. 7. Debussy: "Iberia". Strauss: "Death and Transfiguration".

February 24. Same as above except: Sibelius: Symphony No. 4 instead of Beethoven No. 7.

February 25. Beethoven: "Leonore" Overtures Nos. 1, 2 and 3. Brahms: Symphony No. 1.

February 28, March 2. Bach-Honegger: Suite, selected from French Suites. Mozart: Serenata Notturna, No. 6; Piano Concerto, F major (K. 459). (Myra Hess) Rachmaninoff: Symphony No. 2. (HL)

March 3. Bach-Honegger: Suite, selected from French Suites. Saint-Saëns: 'Cello Concerto No. 1. (Gregor Piatigorsky) Rachmaninoff: Symphony No. 2.

March 4. Same as above except: Brahms: Double Concerto, Violin and 'Cello, Op. 102. (Nathan Milstein, Gregor Piatigorsky) instead of Saint-Saëns concerto.

March 8, 9, 11. Beethoven Cycle VI: Missa Solemnis. (Schola Cantorum; Elisabeth Rethberg, Soprano; Sigrid Onegin, Contralto; Paul Althouse, Tenor; Ezio Pinza, Bass; Pietro Yon, Organ) (AT)

March 15, 16, 18. Vivaldi: Concerto, A major. Haydn: Symphony, D major (B. & H. No. 31) Roger-Ducasse: "Sarabande". (Schola Cantorum) Stravinsky: Scenes 1, 4, "Petrouchka". Wagner: "Flying Dutchman" Overture.

March 22, 23. Handel: Concerto Grosso, D major, Op. 6, No. 5, for Strings. (Piastro, Bolognini, Wallenstein) Schubert: Symphony No. 3. Moussorgsky: Intermezzo; Scherzo, B-flat major. Hadley: "The Ocean". Smetana: Two Dances, "The Bartered Bride". (HL)

March 24. Handel, Schubert, Moussorgsky as above. Tchaikovsky: Symphony No. 4 instead of Hadley and Smetana numbers.

March 25. Beethoven: Symphony No. 6. Franck: Symphony, D minor. (AT)

March 28, 29. Mozart: Piano Concerto, C major (K. 467); Piano Concerto, D minor (K. 466). (José Iturbi) Brahms: Symphony No. 2.

March 31. Haydn: Symphony, A major (B. & H. No. 64). Saint-Saëns: Piano Concerto No. 2. (Mischa Levitzki) Mozart: Serenata Notturna, No. 6. Hadley: "The Ocean". Smetana: Two Dances, "The Bartered Bride". (HL)

April 1. Brahms: Symphony No. 2. Beethoven: Symphony No. 3. (AT)

April 4, 6. Weber: "Preciosa" Overture. Debussy: First Rhapsody for Clarinet. (Simeon Bellison) Berezowsky: Sinfonietta, Op. 17. Sibelius: Symphony No. 3. (HL)

April 7. Weber: "Preciosa" Overture. Tchaikovsky: Violin Concerto, D major, Op. 35. (Nathan Milstein) Sibelius: Symphony No. 3.

April 8. Glinka: "Russlan and Ludmilla" Overture. Tchaikovsky: Violin Concerto as above; Symphony No. 4.

April 12, 13, 14. Geminiani: Concerto Grosso, G minor, Op. 3, No. 2. Mozart: Symphony, G minor (K. 550). Kodály: "Summer Evening". Paganini: Moto Perpetuo. Berlioz: "Benvenuto Cellini" Overture. (AT)

April 15. All-Wagner: A "Faust" Overture; Siegfried Idyl; Waldweben, "Siegfried"; Love Scene, Act II, "Tristan und Isolde". (Gertrude Kappel, Soprano; Marion Telva, Contralto; Paul Alt-house, Tenor)

April 19, 20. Rossini: "La Scala di Seta" Overture. Roussel: "Le Festin de l'Araignée". De Falla: "El Amor Brujo". (Sophie Braslau, Contralto) Franck: Symphony, D minor.

April 21. Rossini. Roussel, as above. Wagner: A Siegfried Idyl. Franck: Symphony, D minor.

April 22. All-Wagner: Preludes, Acts I and III, "Lohengrin"; Overture, Bacchanale, "Tannhäuser"; Excerpts, Act III, "Parsifal". (Metropolitan Opera Chorus; Hans Clemens, Tenor; Richard Bonelli, Baritone; Emanuel List, Bass)

April 26, 27. All-Bach: Suite No. 3 in D; Two-Violin Concerto, D minor; (M. Piastro, R. Bolognini) Kyrie eleison, B minor Mass; (Schola Cantorum; Pietro Yon, Organ) Cantata, "Non

sa che sia dolore", No. 209; (Elisabeth Rethberg) Final Chorus, St. Matthew Passion. (Schola Cantorum)

April 28. Brahms: Symphony No. 2. Beethoven: Symphony No. 3.

April 29. All-Wagner: Prelude, "Die Meistersinger"; Scene 3, Act I, "Die Walküre"; Siegfried's Death and Funeral Music, Immolation Scene, "Götterdämmerung". (Gertrude Kappel, Soprano; Paul Althouse, Tenor)

NINETY-THIRD SEASON, 1934-1935

(3002nd to 3114th Concert)

Conductors: ARTURO TOSCANINI, WERNER JANSSEN,
OTTO KLEMPERER, HANS LANGE, ARTUR RODZINSKI,
BRUNO WALTER

October 4, 5, 6, 7. Bach-Schönberg: Prelude, Fugue, E-flat major. Hindemith: Symphony, "Mathis der Maler". Sibelius: Symphony No. 2. (OK)

October 11, 12, 13, 14. Bruckner: Symphony No. 9. Beethoven: Symphony No. 5.

October 18, 19, 20, 21. Haydn: Symphony, E-flat major (B. & H. No. 1 (103)). Schubert: Rondo, Op. 107. Stravinsky: Symphonie de Psalms; (Schola Cantorum) "The Fire-Bird" Suite.

October 25, 26, 27, 28. Weber: "Der Freischütz" Overture. Janáček: Sinfonietta. Beethoven: Symphony No. 7.

November 1, 2. Holst: Fugal Overture, Op. 40, No. 1; St. Paul's Suite. Delius: "Brigg Fair". Elgar: Symphony No. 2. (HL)

November 4. Handel: "Water Music" Suite. Delius: "Brigg Fair". Elgar: Symphony No. 2.

November 8, 9. Haydn: Symphony, D major (Pohl No. 27; B. & H., 57). Carpenter: "Sea-Drift". Sowerby: "Comes Autumn Time" Overture. d'Indy: Symphony No. 2. (WJ)

November 11. Haydn: Symphony, D major (Pohl No. 27; B. & H., 57). MacDowell: Piano Concerto No. 2. (Beveridge Webster) d'Indy: Symphony No. 2.

November 14, 16. Handel: "Royal Fireworks" Suite. Harris: Chorale for String Orchestra. Gilbert: "Riders to the Sea". Egk: "Georgica". Reger: Variations and Fugue on a Merry Theme by J. A. Hiller, Op. 100.

November 17. Same as above except: Sibelius: Symphony No. 5 instead of Reger Variations and Fugue.

November 18. Egk: "Georgica". Carpenter: "Sea Drift". Gasco: "Buffalmacco: Preludio Giocoso". Sibelius: Symphony No. 5.

November 22, 23, 24. Prokofieff: "Classical" Symphony. Scriabin: "Le Divin Poème". Moussorgsky: Introduction, "Khovantchina". Shostakovich: Two Entr'actes, "Lady Macbeth of Mtsensk". Stravinsky: Suite from "Petrouchka". (AR)

November 25. Prokofieff, Moussorgsky, Shostakovich, Stravinsky, as above. Also Tchaikovsky: Symphony No. 5.

November 29, December 1. Strauss: "Ein Heldenleben". Sibelius: "Tapiola". Ravel: "Daphnis et Chloé" Suite No. 2.

December 2. Weber: "Oberon" Overture. Franck: Symphony, D minor. Sibelius: "Tapiola". Ravel: "Daphnis et Chloé" Suite No. 2.

December 6, 7, 8, 9. Christoph W. von Gluck: "Orpheus and Eurydice". (In Concert Form) (Maria Olszewska, Grete Stückgold, Elisabeth Schumann, Metropolitan Opera Chorus) (BW)

December 13, 14. Handel: Organ Concerto, D major. (Zoltan Kurthy) Mozart: Symphony, D major (K. 385). Weill: "Three Night Scenes". Beethoven: Violin Concerto, D major, Op. 61. (Bronislaw Huberman)

December 16. All-Wagner: Prelude, Good Friday Scene, "Parsifal"; A Siegfried Idyl; Act I, Scene 3, "Siegfried". (Paul Althouse, Marek Windheim, Tenors; Emanuel List, Bass)

December 20, 21. Mozart: Piano Concerto, D minor (K. 466). (Bruno Walter) Mahler: "Das Lied von der Erde". (Maria Olszewska, Contralto; Frederick Jagel, Tenor)

December 22. Handel: Organ Concerto, D major. (Zoltan Kurthy) Mozart: Piano Concerto, D minor (K. 466). (Bruno Walter) Wagner: A Siegfried Idyl. Weill: "Three Night Scenes".

December 23. All-Wagner: Overture, Recitative and Aria, "Die Frist ist um", Act I; Finale, Act II, "The Flying Dutchman". Introduction, Act III, and Act III, Scene 3, "Die Walküre". (Dorothee Manski, Soprano; Friedrich Schorr, Baritone; Emanuel List, Bass)

December 27, 28. Schumann: Symphony No. 1. Mason: English Folksong Suite. Rachmaninoff: Rhapsody on a Paganini Theme. (Sergei Rachmaninoff) Ravel: Rapsodie Espagnole.

December 29. Wagner: A "Faust" Overture; Prelude, Introduction Act III, "Lohengrin". Mozart: Symphony, D major (K. 385). Schumann: Piano Concerto, A minor, Op. 54. (Hortense Monath) Ravel: Rapsodie Espagnole.

December 30. All-Wagner: A "Faust" Overture; Prelude, Introduction Act III, "Lohengrin"; Act I, "Die Walküre". (Lotte Lehmann, Soprano; Paul Althouse, Tenor; Emanuel List, Bass)

January 2, 4. Roussel: Symphony, G minor, Op. 42. Haydn: 'Cello Concerto, D major, Op. 16. (Emanuel Feuermann) Berlioz: "Harold in Italy", Symphony with viola solo. (Mishel Piastro)

January 6. Mozart: "The Magic Flute" Overture; Symphony, G minor (K. 550) Beethoven: Symphony No. 3.

January 10, 11. Beethoven: Symphony No. 8; Piano Concerto No. 5. (Artur Schnabel) Moussorgsky-Ravel: "Pictures at an Exhibition".

January 12. Beethoven: Symphony No. 8. Mason: English Folk-Song Suite. Moussorgsky-Ravel: "Pictures at an Exhibition".

January 13. Mozart: Piano Concerto, D minor (K. 466). (Bruno Walter) Schubert: Overture, Entr'acte No. 3, Ballets Nos. 1 and 2, "Rosamunde". Suppé: "La Belle Galathée" Overture. J. Strauss: Waltz, "Tales from the Vienna Woods"; "Die Fledermaus" Overture.

January 17, 18. Rameau: "Dardanus" Suite. d'Indy: "Jour d'Été à la Montagne". Dukas: "The Sorcerer's Apprentice". Debussy: "Rondes de Printemps". Berlioz: "The Roman Carnival" Overture. (HL)

January 19. Rameau: "Dardanus" Suite. Stringham: Nocturne No. 1. Mozart: Piano Concerto, D major (K. 537). Robert Casadesus) d'Indy: "Jour d'Été à la Montagne". Berlioz: "The Roman Carnival" Overture.

January 20. Mozart: "The Marriage of Figaro" Overture. Stringham: Nocturne No. 1. Mozart: Piano Concerto, D major (K. 537). (Robert Casadesus) d'Indy: "Jour d'Été à la Montagne". Wagner: "Die Meistersinger" Prelude.

January 24, 25, 26, 27. Bruckner: Symphony No. 7. Strauss: Salomé's Dance. Bach-Respighi: Prelude, Fugue, D major. (AT)

January 31, February 1. Handel: Concerto Grosso for String Orchestra, B minor, No. 12. Castelnuovo-Tedesco: 'Cello Concerto. (Gregor Piatigorsky) Schubert: Symphony No. 7.

February 2, 3. Rossini: "L'Italiana in Algeri" Overture. Beethoven: Symphony No. 6. Wagner: Overture, Bacchanale, "Tannhäuser"; "The Ride of the Valkyries", "Die Walküre".

February 7, 8. Sacchini-Franko: "Edipe à Colone" Overture. Sibelius: Symphony No. 4. Schubert: Symphony No. 4. (WJ)

February 9. Same as above except: Borodin Symphony No. 2 instead of Schubert Symphony.

February 10. Borodin: Symphony No. 2. Miaskovsky: Symphony No. 7. Rimsky-Korsakov: Suite from the Opera, "The Tale of Tsar Saltan".

February 14, 15, 17. Brahms Cycle I. Variations on a Haydn Theme, Op. 56a. Double Concerto for Violin and 'Cello, A minor, Op. 102. (M. Piastro, A. Wallenstein) Symphony No. 1. (AT)

February 21, 22, 24. Brahms Cycle II. "Tragic" Overture. Violin Concerto, D major, Op. 77. (Jascha Heifetz) Symphony No. 2.

February 27, March 1. Vaughan Williams: "A London Symphony". Mozart: Violin Concerto No. 7. (M. Piastro) T. Tertius Noble: Introduction and Passacaglia for Orchestra. (HL)

March 2, 3. Vaughan Williams: "A London Symphony". Bach: Brandenburg Concerto No. 3; Violin Concerto, G minor; (Remo Bolognini) Chorale-Preludes, "Erbarm dich mein, O Herre Gott"; "Aus tiefer Noth schrei' ich zu dir"; "Ein feste Burg ist unser Gott".

March 7, 8, 10. Brahms Cycle III. "A German Requiem". (The Schola Cantorum, Elisabeth Rethberg, Soprano; Friedrich Schorr, Baritone) (AT)

March 14, 15, 17. Brahms Cycle IV. Allegro molto, Serenade No. 1, D major, Op. 11. Piano Concerto No. 1. (Vladimir Horowitz) Symphony No. 3.

March 21, 22. Handel: "The Occasional Oratorio" Overture. Handel-Schönberg: Concerto for String Quartet, Op. 6, No. 7. (Philharmonic String Quartet) Beethoven: Symphony No. 2. (WJ)

March 23. Handel: "The Occasional Oratorio" Overture. Dubensky: Fugue for Violins. Schumann: Overture, Scherzo, Finale, Op. 52. Beethoven: Symphony No. 2.

March 24. Bach: First Sinfonia, Cantata No. 35. Barber: Music for a Scene from Shelley. Schumann: Overture, Scherzo, Finale, Op. 52. Beethoven: Symphony No. 2.

March 28, 29. Brahms Cycle V. Serenade No. 2. "Liebeslieder" Waltzes for Piano Four-Hands and Mixed Voices, Op. 52. (The Schola Cantorum; Coenraad V. Bos; Pierre Luboshutz) Gesang aus Fingal; Lied von Shakespeare; Der Gärtner; (Nos. 4, 2, 3 from "Gesänge für Frauenchor"); Ellen's Second Song, "Lady of the Lake" (Schubert arr. by Brahms); (The Schola Cantorum) Hungarian Dances Nos. 17, 20, 21; "Academic Festival" Overture. (AT)

March 30. Beethoven: Symphony No. 3. Brahms: Symphony No. 1.

March 31. Brahms Cycle V. Same as March 28, 29.

April 3, 5, 7. Brahms Cycle VI. Serenade No. 1. Symphony No. 4.

April 11, 12. Mozart: "La Clemenza de Tito" Overture. Weber: Symphony No. 2. Stravinsky: "Fireworks". Mendelssohn: Symphony No. 3. (WJ)

April 13. W. F. Bach: Sinfonia for Two Flutes and Strings, D minor. Loeffler: Poem for Orchestra ("La Bonne Chanson"). Liszt: Mephisto Waltz. Mendelssohn: Symphony No. 3.

April 14. Mendelssohn: Symphony No. 3. Adolf Busch: Capriccio for Small Orchestra, Op. 46. Loeffler: Poem for Orchestra ("La Bonne Chanson"). Liszt: Mephisto Waltz.

April 17, 18. Debussy: "Nuages"; "Fêtes"; "L'Après-midi d'un Faune"; "La Mer". Sonzogno: "Il Negro" (Alfred Wallenstein,

'Cellist); Tango for Orchestra. Verdi: "The Sicilian Vespers" Overture. (AT)

April 20. Brahms: Symphony No. 4. Beethoven: Symphony No. 7.

April 21. All-Wagner: Prelude, Introduction Act III, "Lohengrin"; Siegfried's Death and Funeral Music, "Götterdämmerung"; Prelude, "Die Meistersinger"; Prelude and Good Friday Spell, "Parsifal"; Liebestod, Verklärung, "Tristan und Isolde".

April 25, 26, 28. Beethoven: Missa Solemnis. (The Schola Cantorum; Elisabeth Rethberg, Soprano; Marion Telva, Contralto; Giovanni Martinelli, Tenor; Ezio Pinza, Bass; Pietro Yon, Organ)

NINETY-FOURTH SEASON, 1935-1936

(3115th to 3230th Concert)

Conductors: ARTURO TOSCANINI, OTTO KLEMPERER, HANS LANGE, SIR THOMAS BEECHAM

October 3, 4, 5, 6. Beethoven: "Egmont" Overture. Shostakovich: Symphony No. 1. Brahms: Serenade No. 2, A major, Op. 16. Bach: Toccata, C major. (OK)

October 10, 11. Cherubini: "Anacreon" Overture. Sibelius: Symphony No. 5. Wagner: Siegfried's Death and Funeral Music, "Götterdämmerung". Elgar: "Enigma" Variations.

October 12, 13. Cherubini: "Anacreon" Overture. Wagner: Prelude, Finale, "Tristan und Isolde". Elgar: "Enigma" Variations. Franck: Symphony, D minor.

October 17, 18, 19, 20. Wagner: Prelude, "Lohengrin". Schönberg: Suite, String Orchestra. Tchaikovsky: Symphony No. 5.

October 24, 25. Schumann: "Manfred" Overture. Ravel: "Le Tombeau de Couperin" Suite. Haydn: Symphony, G major (B. & H. No. 13). Beethoven: Symphony No. 5.

October 26, 27. Same as above except: Sibelius: Symphony No. 5 instead of Haydn Symphony.

October 31, November 1. Bach: Brandenburg Concerto No. 1. Roy Harris: "When Johnny Comes Marching Home" Overture. Ravel: "Alborada del Gracioso". Brahms: Symphony No. 1.

November 3. Same as above except: Tchaikovsky: Symphony No. 6 instead of Brahms Symphony No. 1.

November 7, 8. Weber: "Euryanthe" Overture. Sibelius: "The Swan of Tuonela". Stravinsky: "Pulcinella" after Pergolesi Suite. Schumann: Symphony No. 3.

November 10. Same as above except: Brahms: Symphony No. 1 instead of Schumann Symphony No. 3.

November 14, 15. Bruckner: Symphony No. 8. Beethoven: Symphony No. 7.

November 16, 17. Schumann: Symphony No. 3. Beethoven: Symphony No. 7.

November 20, 22. Robert McBride: Prelude to a Tragedy. William Grant Still: Afro-American Symphony. Bach: Sonata from Cantata No. 31, "Der Himmel lacht, die Erde jubiliret"; Suite, C major; Chorale-Preludes, "Herzlich thut mich verlangen" and "Kyrie, Gott heiliger Geist"; Fantasia and Fugue, C minor. (HL)

November 23, 24. Handel: Concerto Grosso, B-flat, Op. 3, No. 2. Mozart: Piano Concerto, E-flat major (K. 482). (José Iturbi) Bach: as above.

November 28, 29, 30. Handel: "Water Music" Suite. Alban Berg: Suite from the Opera, "Lulu". (Agnes Davis, Soprano) Brahms: Symphony No. 2. (OK)

December 1. Beethoven: "Egmont" Overture. Handel: "Water Music" Suite. Ravel: "Alborada del Gracioso". Brahms: Symphony No. 2.

December 5, 6, 8. Sibelius: Symphony No. 2. Götz: Scena and Aria, "The Taming of the Shrew". (Lotte Lehmann) Mozart: Symphony, G minor (K. 550). Hugo Wolf: "Anakreons Grab"; "Der Freund"; "Er ist's". (Lehmann) Stravinsky: "Petrouchka" Suite.

December 7. Sibelius: Symphony No. 2. Mozart: Symphony, G minor (K. 550). Stravinsky: "Petrouchka" Suite. Wagner: Prelude, "Die Meistersinger".

December 12, 13, 15. Mahler: Symphony No. 2. (Schola Cantorum; Susanne Fisher, Soprano; Enid Szantho, Contralto)

December 14. Tchaikovsky: Symphony No. 6. Brahms: Symphony No. 1.

December 19, 20. Bach: Suite No. 2, B minor. Shostakovich: Piano Concerto, Op. 35. (Eugene List) Schubert: Symphony No. 7.

December 21, 22. Haydn: Symphony, G major (B. & H. No. 13). Shostakovich and Schubert as above.

December 26, 27. Schönberg: "Verklärte Nacht". Schumann: 'Cello Concerto, A minor, Op. 129. (Emanuel Feuermann) Beethoven: Symphony No. 3.

December 28, 29. Same as above except: Bach: Suite No. 2, B minor instead of the Schumann 'Cello Concerto.

January 2, 3. Ethel Smyth: "The Wreckers" Overture. Delius: Dance from the Opera, "Koanga"; Serenade from Incidental Music, "Hassan". Vaughan Williams: "A London Symphony". Mozart: Symphony No. 31, D major (K. 297). Elgar: "Cockaigne" Overture (TB)

January 4, 5. Vaughan Williams: Overture to "The Wasps" of Aristophanes. Holst: "Beni Mora" Suite. Mozart: Symphony No. 34, C major (K. 338). Elgar: Symphony No. 1.

January 8, 10. Bax: Overture to a Picaresque Comedy. Delius: "Eventyr" Ballad. Mozart: Symphony No. 38, D major (K. 504). Elgar: Introduction, Allegro for Strings, Op. 47. Walton: Suite from "Façade".

January 12. Boyce-Lambert: Symphony No. 1. Butterworth: "A Shropshire Lad". Mozart: Symphony No. 40, G minor (K. 550) Bantock: "Fifine at the Fair". Delius: Finale, "Koanga".

January 16, 17. Vaughan Williams: Norfolk Rhapsody No. 1. Bax: Symphony No. 3. Mozart: Symphony No. 39, E-flat major (K. 543). Berners: Suite, "The Triumph of Neptune".

January 18, 19. Walton: Suite from "Façade". Elgar: Serenade for Strings, Op. 20. Mozart: Symphony No. 41, C major (K. 551). Delius: "Paris". Elgar: "Cockaigne" Overture.

January 23, 24, 25, 26. Weber: "Der Freischütz" Overture. Cherubini: Symphony in D. Verdi: Andantino, Prestissimo, Scherzo, Fuga, from String Quartet, E minor. Saint-Saëns: "Danse Macabre". Smetana: "Vltava". Wagner: Daybreak, Siegfried's Rhine Journey, "Götterdämmerung".

January 30, February 2. Bach: Brandenburg Concerto No. 2. Brahms: Piano Concerto No. 2. (Robert Casadesus) Beethoven: "Coriolanus" Overture; Symphony No. 4. (AT)

February 6, 7. Handel: Organ Concerto No. 7. (M. Mauro-Cottone) Vaughan Williams: Symphony, F minor. Griffes: "The White Peacock". Saminsky: "Three Shadows". Liszt: "Les Préludes". (HL)

February 8, 9. Mendelssohn: "Fingal's Cave" Overture. Griffes: "The White Peacock". Saminsky: "Three Shadows". Saint-Saëns: 'Cello Concerto No. 1. (Gregor Piatigorsky) Vaughan Williams: Symphony, F minor.

February 13, 14. Vivaldi: "Winter" from "Le Quattro Stagioni". Roussel: Symphony No. 4. Sibelius: "The Swan of Tuonela". Dvořák: Slavic Dance No. 6, D major. Moussorgsky-Ravel: "Pictures at an Exhibition". (AT)

February 15, 16. Brahms: Symphony No. 2. Goldmark: Three Movements, "Rustic Wedding" Symphony. Moussorgsky-Ravel: "Pictures at an Exhibition".

February 20, 21, 23. Beethoven: Symphony No. 1; Piano Concerto, G major, Op. 58. (Rudolf Serkin) Mozart: Piano Concerto, B-flat major (K. 595). (Serkin) Bach-Wood: Organ Toccata and Fugue, D minor.

February 22. Bach: Brandenburg Concerto No. 2. Beethoven: Symphony No. 1; Symphony No. 4. Bach-Wood: Organ Toccata and Fugue, D minor.

February 27, 28. Pergolesi-Franko: Concertino, F minor, for Strings. Beethoven: Symphony No. 2. Rogers: "Once Upon a Time". Ibert: "Escales". (HL)

March 1. Pergolesi-Franko: Concertino. Beethoven: Piano Concerto No. 3. (Ray Lev) Rogers: "Once upon a Time". Borodin: "On the Steppes of Central Asia": Polovtsian Dances, "Prince Igor".

March 5, 6, 8. All-Beethoven: Symphony No. 8. Symphony No. 9. (Schola Cantorum; Rosa Tentoni, Soprano; Rose Bampton, Contralto; Charles Kullman, Tenor; Ezio Pinza, Bass) (AT)

March 11, 13. Handel: Overture, Oratorio, "Susanna". Leopold Kozeluch: Andante, Allegro, Second Quartet. Schumann: Symphony No. 2. Boccherini: 'Cello Concerto, B-flat major, Op. 34. (Alfred Wallenstein) Franck: "Les Éolides". Tchaikovsky: "Romeo and Juliet".

March 14, 15. Rossini: "L'Italiana in Algeri" Overture. Brahms: Symphony No. 4. Handel, Kozeluch, Franck, Tchaikovsky as above.

March 19, 20. Hermann Zilcher: Rameau Suite, Op. 76. Carl Ruggles: "Symphonic Ensemble: Men and Mountains". Dvořák: Symphony No. 5. (HL)

March 21, 22. Hermann Zilcher: Rameau Suite, Op. 76. Bruch: Violin Concerto, G minor, Op. 26. (Albert Spalding) Beethoven: Symphony No. 2. Ibert: "Escales".

March 26, 27, 29. Schumann: "Manfred" Overture. Mendelssohn: Violin Concerto, E minor, Op. 64. (Nathan Milstein) Sibelius: "En Saga". Ravel: "Daphnis et Chloé" Suite No. 2. (AT)

April 1, 3, 5. Weber: "Oberon" Overture. Beethoven: Symphony No. 7. Martucci: Notturno and Novelletta. Dukas: "The Sorcerer's Apprentice". Strauss: "Death and Transfiguration".

April 8, 9. Henry Purcell: Four Fantasias. d'Indy: Symphony, Piano and Orchestra, on a French Mountain Song. (Ignace Strasfogel) B. Martinu: String Quartet Concerto. (The Pro Arte Quartet) Glazounoff: "Stenka Razin". (HL)

April 11, 12. Henry Purcell: Four Fantasias. Otto Luening: Two Symphonic Sketches. Goldmark: Violin Concerto, A minor. (Mishel Piastro) Dvořák: Symphony No. 5.

April 16, 17, 19. All-Debussy: "La Cour des Lys", "Le Martyre de Saint-Sébastien"; (Women's Chorus, Schola Cantorum) "L'Après-midi d'un Faune"; "Nuages"; "Fêtes"; "Iberia"; "La Damoiselle Élue"; (Women's Chorus; Bidu Sayao, Soprano; Rose Bampton, Contralto) "La Mer". (AT)

April 23, 24. Weber: "Euryanthe" Overture. Haydn: Symphony, D major (B. & H. No. 4 (101)). Sibelius: "The Swan of Tuonela". Wagner: Siegfried's Death and Funeral Music, "Götterdämmerung". Respighi: "The Pines of Rome".

April 26. Mozart: Symphony No. 40, G minor (K. 550). Beethoven: "Leonoore" Overture No. 3. Schubert: Symphony No. 7.

April 29. Beethoven: "Leonoore" Overture No. 1; Violin Concerto, D major, Op. 61. (Jascha Heifetz) Wagner: Prelude, "Die Meistersinger"; A Siegfried Idyl; Prelude, Finale, "Tristan und Isolde"; The Ride of the Valkyries, "Die Walküre".

NINETY-FIFTH SEASON, 1936-1937

(3231st to 3316th Concert)

Conductors: JOHN BARBIROLI, ARTUR RODZINSKI

Guest Composer-Conductors: CARLOS CHAVEZ, GEORGES ENESCO, IGOR STRAVINSKY

November 5, 6. Berlioz: "The Roman Carnival" Overture. Bax: "The Tale the Pine-Trees Knew". Mozart: Symphony No. 36, C major (K. 425). Brahms: Symphony No. 4. (JB)

November 7, 8. Purcell-Barbirolli: Suite for Strings. Bax: "The Tale the Pine-Trees Knew". Elgar: "Enigma" Variations. Brahms: Symphony No. 4.

November 12, 13. Beethoven: "Fidelio" Overture; "Abscheulicher! wo eilst du hin?" "Fidelio"; (Marjorie Lawrence) Symphony No. 2. Wagner: Siegfried's Rhine Journey, Funeral Music, Brünnhilde's Immolation, "Götterdämmerung". (Lawrence)

November 14. Reznicek: "Donna Diana" Overture. Kodály: Dances of Marosszék. Mozart: Symphony No. 36, C major (K. 425). Tchaikovsky: Symphony No. 4.

November 15. Reznicek: "Donna Diana" Overture. Mozart: Aria from *Così fan tutte*. (Marjorie Lawrence) Tchaikovsky: Symphony No. 4. Wagner: Same as November 12, 13.

November 18, 20. Bach: Brandenburg Concerto No. 6. Handel: Arioso, "Dank sei dir, Herr". (Hulda Lashanska) Haydn: Symphony, C major (B. & H. No. 97). Wolf: Songs, "Gebet"; "Verborgenheit"; "Er ist's". (Lashanska) Strauss: "Don Quixote".

November 22. Schubert: Symphony No. 2. Wagner: Prelude, Finale, "Tristan und Isolde". Handel and Wolf as above excluding "Gebet". (Lashanska) Strauss: "Don Quixote".

November 26, 27. Handel-Elgar: Overture in D minor. Vaughan Williams: Job: A Masque for Dancing. Weber: Concertstück for Piano, Op. 79. Franck: Symphonic Variations for Piano. (Robert Casadesus) Wagner: "Die Meistersinger" Prelude.

November 29. Mozart: Symphony, B-flat (K. 319). Weber and Franck as above. (Casadesus) Tchaikovsky: Symphony No. 5.

December 3, 4. Liszt: "Weinen, klagen": Variations on a Bach motive. Sibelius: Violin Concerto, D minor, Op. 47. (Jascha Heifetz) Schubert: Symphony No. 2. Wagner: "The Flying Dutchman" Overture.

December 5, 6. Rossini: "The Siege of Corinth" Overture. Loeffler: "Memories of My Childhood". Schumann: Piano Concerto, A minor, Op. 54. (Frank Sheridan) Franck: Symphony, D minor.

December 10, 11. Méhul: "Les Deux Aveugles de Tolède" Overture. Haydn: 'Cello Concerto, D major, Op. 101. (Gaspar Cassado) Wagner: Bacchanale, "Tannhäuser". Mendelssohn: Symphony, A major, Op. 90.

December 12, 13. Beethoven: Symphony No. 4. Weber-Cassado: 'Cello Concerto, D major, Op. 74. (Gaspar Cassado) Delius: "On Hearing the First Cuckoo in Spring". Mendelssohn: Scherzo, Octet for Strings, Op. 20. Respighi: "Rossiniana".

December 17, 18. Rossini: "The Siege of Corinth" Overture. Sibelius: Symphony No. 1. Brahms: Piano Concerto No. 1. (Rudolf Serkin)

December 20. Philip James: "Bret Harte" Overture. Schubert-Webern: German Dances. Rimsky-Korsakov: "Le Coq d'Or" Suite. Brahms: Piano Concerto No. 1. (Rudolf Serkin)

December 24, 25. Purcell-Barbirolli: Suite for Strings. Debussy: "La Mer". Beethoven: Piano Concerto No. 5. (Josef Hofmann)

December 27. Rossini: "La Gazza Ladra" Overture. Chopin: Piano Concerto No. 2. (Josef Hofmann) Sibelius: Symphony No. 1.

December 31, January 1. Weber: "The Ruler of the Spirits" Overture. Fuleihan: Symphony. Mozart: Sinfonia Concertante for Solo Oboe, Clarinet, Horn and Bassoon. Weinberger: Polka, Fugue, "Schwanda".

January 2, 3. Wagner: "Lohengrin" Prelude. Beethoven: Violin Concerto, D major, Op. 61. (Joseph Szigeti) Chaminade: Concertino for Flute, D major, Op. 107. (J. Amans) Liadoff: "The Enchanted Lake". Weinberger: Polka, Fugue, "Schwanda".

January 6, 8. Vivaldi: Concerto for Strings, E minor. Barbirolli: Concerto for Oboe and Strings, on Pergolesi Themes. (B. Labate) Ravel: Rapsodie Espagnole. Brahms: Symphony No. 2.

January 9. Purcell-Wood: Trumpet Voluntary for Organ, Brass and Percussion. Bruch: Violin Concerto No. 2. (John Corigliano) Elgar: "Enigma" Variations. Wagner: Bacchanale, "Tannhäuser"; Prelude to Act III, Dance of the Apprentices, Entrance of the Masters, Homage to Sachs, "Die Meistersinger".

January 10. Purcell-Wood: As above. Mozart: Two-Piano Concerto, E-flat (K. 365). (Ethel Bartlett and Rae Robertson) Debussy: "La Mer". Wagner: as above.

January 14, 15. Weber: Overture and March, "Turandot". Mozart: Piano Concerto, G major (K. 453). (Beveridge Webster) Stra-

vinsky: "Fireworks"; Piano Capriccio; (Webster) "Petrovka" Suite. (IS)

January 17. Glinka: "Russlan and Ludmilla" Overture. Rimsky-Korsakov: "Sadko". Mozart and Stravinsky: as above.

January 21, 22, 24. Tchaikovsky: Symphony No. 3. Stravinsky: "Le Sacre du Printemps"; "The Fire-Bird" Suite.

January 28, 29. Gluck: "Iphigenia in Aulis" Overture. Dukas: Symphony, C major. Jora: Marche Juive. Enesco: Symphony, E-flat major, Op. 13. (GE)

January 30, 31. Mozart: "The Marriage of Figaro" Overture; Symphony No. 40, G minor (K. 550). Otesco: Two Excerpts from the Opera, "De la Matei Citire". Schumann: Symphony No. 2.

February 4, 5. Beethoven: "Egmont" Overture. Brahms: Variations on a Haydn Theme. Lalo: Spanish Symphony for Violin. (Manuel Quiroga) Enesco: Suite for Orchestra No. 2.

February 6. Beethoven: Symphony No. 3. Wagner: "The Flying Dutchman" Overture; A Siegfried Idyl; Prelude and Love Death, "Tristan und Isolde". (Beal Hober)

February 7. Enesco: Roumanian Rhapsody No. 2. Lalo: Spanish Symphony for Violin, Op. 21. (Quiroga) Mihalovici: Cortège des Divinités Infernales. Brahms: Symphony No. 4.

February 11, 12. Beethoven: "Coriolanus" Overture. Haydn: Symphony, C minor (B. & H. No. 9 (95)). Ravel: "Daphnis et Chloé" Suite No. 2. Debussy: "Nuages"; "Fêtes". Chavez: Sinfonía de Antígona; "H. P." Ballet-Symphony. (CC)

February 14. Cherubini: "Anacreon" Overture. Beethoven: Symphony No. 7. Ravel: "Daphnis et Chloé" Suite No. 2. Chavez: as above.

February 18, 19. Mozart: Symphony No. 41, C major (K. 551). Debussy: "La Mer". De Falla: Three Dances, "The Three-Cornered Hat". Moussorgsky: Entr'acte, "Khovantchina". Chavez: Sinfonía India.

February 21. Bach: Brandenburg Concerto No. 3. Mozart and De Falla as above. Halffter: Deux Esquisses Symphoniques. Chavez: Sinfonía India.

February 25, 26. Handel: "Water Music" Suite. Sibelius: Symphony No. 2. Wagner: Prelude, Finale, "Tristan und Isolde". Strauss: "Till Eulenspiegel". (AR)

February 27, 28. Weber: "Oberon" Overture. Sibelius: Symphony No. 2. Taylor: "Through the Looking-Glass" Suite. Strauss: "Till Eulenspiegel".

March 4, 5. Brahms: "Academic Festival" Overture. Dohnányi: Variations on a Nursery Air, Piano Obbligato, Op. 25. (Arthur Loesser) Kodály: Dances from Galanta. Brahms: Symphony No. 1.

March 6, 7. Handel: "Water Music" Suite. Dohnányi: as above. Wagner: Prelude, Finale, "Tristan und Isolde"; Siegfried's Rhine Journey, "Götterdämmerung"; Wotan's Farewell and Magic Fire Music, The Ride of the Valkyries, "Die Walküre".

March 10, 12. Miaskovsky: Symphony No. 6. Beethoven: Piano Concerto No. 3. (Artur Schnabel) Ravel: "Alborada del Gracioso"; "Pavane pour une Infante défunte". Albeniz: "Triana".

March 14. Moussorgsky: "A Night on Bald Mountain". Tchaikovsky: Violin Concerto, D major, Op. 35. (Mishel Piastro) Miaskovsky: Symphony No. 6.

March 18, 19, 21. All-Strauss: "Don Juan"; Salomé's Dance; Excerpts from the Opera "Elektra". (Rosa Pauly, Soprano; Enid Szantho, Contralto; Charlotte Boerner, Soprano; Frederick Jagel, Tenor; Julius Huehn, Baritone; Abrasha Robofsky, Baritone)

March 24, 25. Respighi: "The Birds" Suite. Gluck: Aria from "Alceste". (Lotte Lehmann) Barber: Symphony in One Movement. Wagner: "Du bist der Lenz", "Die Walküre"; "Dich, theure Halle", "Tannhäuser". (Lehmann) Stravinsky: "The Fire-Bird" Suite.

March 27. Brahms: Symphony No. 1. Tchaikovsky: "Romeo and Juliet". Stravinsky: "The Fire-Bird" Suite.

March 28. Wagner: Prelude to Act I, "Parsifal"; Act III in Concert Form. (Paul Althouse, Tenor; Julius Huehn, Baritone; Emanuel List, Bass; Male Chorus, Metropolitan Opera Assn.)

March 31, April 2. Bach-Weiner: Toccata, Fugue, C major. Szymborski: "Harnasie". (Ivan Ivantzoff, Tenor; Chorus of The Art of Musical Russia, Inc.) Brahms: Piano Concerto No. 2. (Myra Hess)

April 3, 4. Respighi: "The Birds" Suite. Barber: Symphony in One Movement. Saint-Saëns: 'Cello Concerto No. 1. (Joseph Schuster) Bloch: "Voice in the Wilderness". Ravel: "Alborada del Gracioso". Albeniz: "Triana".

April 8, 9. Haydn: Sinfonie Concertante for Solo Violin, 'Cello, Oboe and Bassoon. Shostokovich: Symphony No. 1. Mozart: Piano Concerto, D minor (K. 466). (José Iturbi) Walton: "Façade" Suite.

April 11. Aaron Copland: "A Dance Symphony". Honegger: "Le Roi David". (Agnes Davis, Soprano; Anna Kaskas, Contralto; Frederick Jagel, Tenor; Richard Hale, Narrator; Schola Cantorum)

April 15, 16. Franck: Organ Chorale No. 1. Strauss: "Death and Transfiguration". Hindemith: "Der Schwanendreher": Viola Concerto. (Paul Hindemith) Beethoven: Symphony No. 5.

April 18. Bach: Toccata, Fugue, C major. Beethoven: Symphony No. 5. Brahms: Symphony No. 1.

NINETY-SIXTH SEASON, 1937-1938

(3317th to 3418th Concert)

Conductor: JOHN BARBIROLI

Guest Composer-Conductor: GEORGES ENESCO

October 21, 22. Berlioz: "Benvenuto Cellini" Overture. Beethoven: Symphony No. 7. Purcell-Barbirolli: New Suite for Strings, Four Horns, Two Flutes and Cor Anglais. Balakireff: "Thamar". Wagner: Prelude, "Die Meistersinger". (JB)

October 24. MacDowell: Dirge, from "Indian Suite" (In memory of Felix M. Warburg). Program of October 21, 22 repeated.

October 28, 29. Weber: "Euryanthe" Overture. Bartók: Music for Strings, Percussion and Celesta. Brahms: Symphony No. 1.

October 31. Weber: "Euryanthe" Overture. Saint-Saëns: "Le Rouet d'Omphale". Delius: A Dance Rhapsody (No. 1). Brahms: Symphony No. 1.

November 4, 5. Elgar: Introduction and Allegro for Strings, Op. 47. Schumann: Symphony No. 4. Read: Symphony No. 1.

November 6, 7. Elgar and Schumann as above. Also Tchaikovsky: Symphony No. 6.

November 11, 12. Gluck: Suite from the ballet, "Don Juan". Rachmaninoff: Piano Concerto No. 2. (Walter Gieseking) Mozart: Symphony No. 34, C major (K. 338). Debussy: "Iberia".

November 13. Sinigaglia: "Le Baruffe Chiozzotte" Overture. Vieux-temps: Violin Concerto No. 4. (John Corigliano) Delius: A Dance Rhapsody (No. 1). Mozart: Symphony No. 34, C major (K. 338). Debussy: "Iberia".

November 14. Sinigaglia: "Le Baruffe Chiozzotte" Overture. Rachmaninoff: Piano Concerto No. 2. (Walter Gieseking) Mozart: Symphony No. 34, C major (K. 338). Debussy: "Iberia".

November 17, 19. Beethoven: "Coriolanus" Overture. Mason: "A Lincoln Symphony". Brahms: Piano Concerto No. 2. (Artur Rubinstein)

November 21. Rimsky-Korsakov: "The Maid of Pskov". Arensky: Variations on a Tchaikovsky Theme, Op. 35a. Tchaikovsky: Piano Concerto, B-flat minor, Op. 23. (Artur Rubinstein) Lядоff: "From the Apocalypse". Rimsky-Korsakov: Suite from "Le Coq d'Or".

November 25, 26. Mendelssohn: "Ruy Blas" Overture. Goossens: Intermezzo from the Opera "Don Juan de Mañara". Poulenc: Two-Piano Concerto. (Ethel Bartlett and Rae Robertson) Haydn: Symphony, G major, "Oxford". Elgar: "Cockaigne" Overture.

November 28. Haydn: Symphony, G major. Poulenc: Two-Piano Concerto. (Bartlett and Robertson) Franck: Symphony, D minor.

December 2, 3. Handel-Wood: Suite from the Opera "Alcina". Dvořák: Variations on an Original Theme, Op. 78. Brahms: Symphony No. 2.

December 4, 5. Mozart: "The Marriage of Figaro" Overture. Lalo: Spanish Symphony for Violin, Op. 21. (Mishel Piastro) Dvořák: Variations on an Original Theme, Op. 78. Cadman: "Dark Dancers of the Mardi-Gras"; Fantasy for Orchestra (with Piano). (Charles Wakefield Cadman) Fauré: Pavane. Wagner: "Rienzi" Overture.

December 9, 10. Handel: Concerto Gross for Strings, No. 7. Beethoven: Symphony No. 6. Achron: Piano Concerto, B-flat minor. (Isidor Achron) Tchaikovsky: "Francesca da Rimini".

December 11. Handel and Beethoven as above. Also Wagner: Preludes to Acts I and III, "Tristan und Isolde"; The Ride of the Valkyries, "Die Walküre"; Prelude to Act III, Dance of the Apprentices, Entrance of the Masters, Homage to Sachs, from "Die Meistersinger".

December 12. All-Wagner: Prelude, Introduction to Act III, "Loengrin"; Overture and Bacchale, "Tannhäuser"; Daybreak and Siegfried's Rhine Journey, "Götterdämmerung"; Preludes to Acts I and III, "Tristan und Isolde"; The Ride of the Valkyries, "Die Walküre"; Prelude to Act III, Dance of the Apprentices, Entrance of the Masters, Homage to Sachs, "Die Meistersinger".

December 16, 17. Smetana: "The Bartered Bride" Overture. Bax: Symphony No. 3. Mozart: Divertimento. De Falla: Three Dances, "The Three-Cornered Hat".

December 19. Beethoven: "Coriolanus" Overture; Symphony No. 6. Sibelius: Symphony No. 1.

December 23, 24. Corelli: Concerto Gross No. 8. Beethoven: Piano Concerto, G major, Op. 58. (Amparo Iturbi) Berlioz: Fantastic Symphony.

December 26. Corelli and Beethoven as above. (A. Iturbi) Also Tchaikovsky: Symphony No. 5.

December 30, 31. Respighi: Old Dances and Airs for the Lute, transcribed for Strings, Suite No. 3. Beethoven: Violin Concerto, D major, Op. 61. (Mischa Elman) Johann Strauss: Overture, "Der Zigeunerbaron"; Waltz, "Roses from the South"; Waltz, "From the Vienna Woods"; Overture, "Die Fledermaus".

January 1. Berlioz: "The Roman Carnival" Overture. Beethoven: Symphony No. 2. Johann Strauss: As above.

January 2. Respighi: Old Dances and Airs for the Lute, Suite No. 3. Tchaikovsky: Violin Concerto, D major, Op. 35. (Mischa

Elman) Beethoven: Symphony No. 2. Berlioz: "The Roman Carnival" Overture.

January 5, 7. Beethoven: "Fidelio" Overture. Haydn: Symphony, D major (B. & H. No. 104). Alessandresco: "Actaeon". Berlioz: Grand Fête at Capulet's House, "Romeo and Juliet". (GE)

January 8. Attributed to J. S. Bach: Invention, B-flat major, arranged by Georges Enesco. Franck: "The Redemption". Tailleferre: Violin Concerto. (Yvonne Astruc) Beethoven: Symphony No. 3.

January 9. Bach: Violin Concerto, A minor. Chausson: "Poème" for Violin and Orchestra. (Georges Enesco, Violinist; M. Piastro, Conductor) Franck: "The Redemption". Beethoven: Symphony No. 3. (GE)

January 13, 14. Roger-Ducasse: Suite Française, D major. Debussy: "Jeux". Brahms: Symphony No. 3.

January 16. Saint-Saëns: Violin Concerto No. 1. (Georges Enesco, Violinist; M. Piastro, Conductor) Mozart: Symphony, D major (K. 385). Golestan: First Roumanian Rhapsody. Beethoven: Symphony No. 4. (GE)

January 20, 21. Beethoven: "The Dedication of the House" Overture. Schubert: Symphony No. 5. Piston: Suite for Orchestra. Rogalski: "Burial at the Cemetery of the Poor". Michel Andrico: Dance, C major, Op. 3, No. 2. Enesco: Roumanian Rhapsody No. 1.

January 23. MacDowell: "Lancelot and Elaine". Enesco: Suite for Orchestra, Op. 9. Berlioz: Fantastic Symphony.

January 27, 28. Beethoven: "Leonore" Overture No. 3. Schumann: Violin Concerto, D minor. (Yehudi Menuhin) Franck: "The Redemption". Brahms: Violin Concerto, D major, Op. 77. (Menuhin)

January 29. All-Wagner: Introduction to Act III, Dance of the Apprentices, Entrance of the Mastersingers, "Die Meistersinger"; Overture, Bacchanale, "Tannhäuser"; Waldweben, "Siegfried"; "Dich, theure Halle", "Tannhäuser"; "Hojo-to-ho", "Die Walküre"; (Beal Hober) Prelude, Introduction to Act III, "Lohengrin".

January 30. Mendelssohn: Symphony No. 4. Sibelius: "The Swan of Tuonela". Dvořák: Symphony No. 5.

February 3, 4. Weber: "Der Freischütz" Overture. Mendelssohn: Piano Concerto No. 1. (Rudolf Serkin) Brahms: Symphony No. 4.

February 5. Weber: "Der Freischütz" Overture. Dvořák: 'Cello Concerto, B minor, Op. 104. (Joseph Schuster) Brahms: Symphony No. 4.

February 6. Weber: "Der Freischütz" Overture. Beethoven: Piano Concerto No. 5. (Rudolf Serkin) Brahms: Symphony No. 4. (JB)

February 10, 11. Schubert: "Alfonso and Estrella" Overture. Beethoven: Scena and Aria, "Ah, perfido!". (Kirsten Flagstad) Mozart: Symphony, D major (K. 504). Wagner: Siegfried's Rhine Journey, Funeral Music, Brünnhilde's Immolation from "Götterdämmerung" (Flagstad).

February 13. Weber: "Oberon" Overture. Dvořák: Violin Concerto, A minor, Op. 53. (Guila Bustabo) Tchaikovsky: Symphony No. 4.

February 17, 18. Weber: "Oberon" Overture. Schubert: Symphony No. 2. Elgar: Violin Concerto, B minor, Op. 61. (Jascha Heifetz)

February 20. Smetana: "The Bartered Bride" Overture. Rimsky-Korsakov: "Antar" Suite. Haydn: Cello Concerto, D major, Op. 101. (Joseph Schuster) Mendelssohn: Scherzo, G minor, from the Octet for Strings, Op. 20. Wagner: "Tannhäuser" Overture.

February 24, 25. All-Strauss: "Don Juan"; Two Songs, "Verführung" and "Gesang der Apollopriesterin"; (Rosa Pauly) "Till Eulenspiegel"; Suite from "Der Bürger als Edelmann"; Final Scene, "Salomé". (Rosa Pauly)

February 26. Strauss: "Don Juan"; Suite from "Der Bürger als Edelmann". Tchaikovsky: Symphony No. 5.

February 27. Same as February 24, 25.

March 3, 4. Bach: Brandenburg Concerto No. 3. Sibelius: Violin Concerto, D minor, Op. 47. (Efrem Zimbalist) Mendelssohn: Symphony, A major, Op. 90. Berlioz: "The Roman Carnival" Overture.

March 5. Wagner: "The Flying Dutchman" Overture. Schubert: Symphony No. 2. Brahms: Symphony No. 2.

March 6. Humperdinck: Prelude to "Haensel und Gretel". Sibelius: Violin Concerto, D minor, Op. 47. (Efrem Zimbalist) Schubert: Symphony No. 2. Weinberger: Polka, Fugue from the Opera "Schwanda".

March 9, 11. Purcell: Dances from "The Fairy Queen". Rubinstein: Piano Concerto No. 3. (Josef Hofmann) Franck: Symphony, D minor.

March 13. Purcell: Dances from "The Fairy Queen". Chopin: Piano Concerto, E minor. (Josef Hofmann) Schubert: Symphony, B minor. Balfour Gardiner: Shepherd Fennel's Dance. Tchaikovsky: Theme and Variations, Suite No. 3.

March 17, 18. Mozart-Busoni: Suite from "Idomeneo". Mozart: Piano Concerto, A major (K. 488). (Robert Casadesus) Ravel: Mother Goose Suite; Piano Concerto for Left Hand. (Casadesus)

March 20. As above. Also Berlioz: Rákóczi March.

March 24, 25. Berlioz: "The Corsair" Overture. Mendelssohn: Violin Concerto, E minor, Op. 64. (Joseph Szigeti) Sibelius: Symphony No. 1.

March 26. Schubert: "Rosamunde" Overture. Deems Taylor: Two Scenes from "Peter Ibbetson". Schumann: 'Cello Concerto, A minor, Op. 129. (Gregor Piatigorsky) Tchaikovsky: Symphony No. 4.

March 27. As above except: Brahms: Symphony No. 2 instead of Tchaikovsky: Symphony No. 4.

March 30, April 1. Barber: "School for Scandal" Overture. Sibelius: Symphony No. 3. Walton: Suite from "Façade" with New Numbers. Rimsky-Korsakov: "Le Coq d'Or" Suite.

April 2, 3. Wolf-Ferrari: "The Secret of Suzanne" Overture. Quincy Porter: Symphony No. 1. Liszt: Piano Concerto No. 1. (Mischa Levitzki) Mozart: Divertimento. Delius: Prelude, "Irmelin". De Falla: Three Dances, "The Three-Cornered Hat".

April 7, 8. Vivaldi: Concerto Grosso for Strings. Chasins: Piano Concerto No. 2. (Abram Chasins) Fauré: Suite from "Pelléas et Mélisande". Elgar: "Enigma" Variations.

April 10. John Ireland: A London Overture. Dubensky: Fugue for Violins. Chasins: Piano Concerto No. 2. (A. Chasins) Bach: Brandenburg Concerto No. 3. Beethoven: Symphony No. 5.

April 13, 14, 17. Purcell-Wood: Trumpet Voluntary for Organ, Brass, Percussion. Delius: Variations on an Old Slave Song, "Appalachia". (Schola Cantorum) Wagner: Prelude, Transformation Scene, Grail Scene, "Parsifal". (Richard Bonelli, Norman Cordon, Schola Cantorum, St. Paul's Choristers of Flatbush)

April 21, 22. Sinigaglia: "Le Baruffe Chiozzotte" Overture. Malipiero: Symphony No. 2. Delius: Prelude, "Irmelin". Mendelssohn: Scherzo from Octet for Strings, Op. 20. Stravinsky: "The Fire-Bird" Suite.

April 23, 24. Weber: "Der Freischütz" Overture. Maganini: "Tuo-lumne". (H. Glantz, Trumpet) Stravinsky: "The Fire-Bird" Suite. Ravel: Piano Concerto, G major. (Eugene List) Walton: "Façade" Suite with New Numbers.

April 28, 29. Beethoven: "Egmont" Overture; Symphony No. 2. Wagner: Prelude, Act III, "Tristan und Isolde"; Scene 3, Act I, "Die Walküre". (Marjorie Lawrence, Soprano; Charles Kullman, Tenor)

April 30. Beethoven: "Egmont" Overture; Symphony No. 5. Franck: Symphony, D minor.

May 1. All-Wagner: Overture, "The Flying Dutchman"; Scene 3, Act I, "Die Walküre"; (Marjorie Lawrence, Charles Kullman) Siegfried's Rhine Journey, Funeral Music, Brünnhilde's Immolation, "Götterdämmerung". (Marjorie Lawrence)

NINETY-SEVENTH SEASON, 1938-1939

(3419th to 3525th Concert)

Conductor: JOHN BARBIROLI

Guest Conductor: GEORGES ENESCO

October 20, 21, 23. Weber: "Der Freischütz" Overture. Sibelius: "The Swan of Tuonela"; "The Return of Lemminkäinen". Stravinsky: "The Fire-Bird" Suite. Mozart: Adagio and Fugue, for Strings. Beethoven: Symphony No. 5. (JB)

October 27, 28. Handel: Concerto Grosso, D minor, for String Orchestra, Op. 6, No. 10. (M. Pastro, I. Pogany, J. Schuster) Beethoven: Piano Concerto No. 4. (Guimaraes Novaes) Brahms: Symphony No. 2.

October 30. Berlioz: Overture to "Benvenuto Cellini". Griffes: "The White Peacock". Chopin: Piano Concerto No. 2. (Guimaraes Novaes) Brahms: Symphony No. 2.

November 3, 4. Boccherini: Symphony in A major. Vieuxtemps: Violin Concerto No. 4. (Robert Virovai) Sibelius: Symphony No. 2.

November 5, 6. Brahms: "Academic Festival" Overture; Violin Concerto, D major, Op. 77. (Robert Virovai) Sibelius: Symphony No. 2.

November 10, 11. Handel-Elgar: Overture in D minor. Schumann: Symphony No. 4. Debussy: "Berceuse héroïque". Beethoven: Symphony No. 7.

November 12, 13. Schumann: Symphony No. 4. Schubert-Cassado: 'Cello Concert in A. (Joseph Schuster) Debussy: "Berceuse héroïque". Beethoven: Symphony No. 7.

November 16, 18. Wagner: Liebestod, from "Tristan und Isolde". (In memory of Clarence H. Mackay) Arnold Bax: Fourth Symphony. Mendelssohn: Overture to "A Midsummer Night's Dream". Tchaikovsky: Violin Concerto, D major, Op. 35. (Jascha Heifetz)

November 20. All-Wagner: "Rienzi" Overture; Venusberg Music, "Tannhäuser"; Prelude and Finale, "Tristan und Isolde"; The Ride of the Valkyries, "Die Walküre"; A Siegfried Idyl; Prelude to Act III, Dance of the Apprentices, Entrance of the Masters, Homage to Sachs, from "Die Meistersinger".

November 24, 25. Berlioz: Overture, "Les Francs Juges". Beethoven: Piano Concerto No. 3. (José Iturbi) Respighi: "The Fountains of Rome". Wagner: Prelude, "Die Meistersinger".

November 27. Reznicek: Overture to "Donna Diana". Elgar: Viola Concerto, Arranged by Lionel Tertis from the 'Cello Concerto, Op. 85. (Zoltan Kurthy) Respighi: "The Fountains of Rome". Tchaikovsky: Symphony No. 4.

December 1, 2. Beethoven: Overture to "Fidelio". Mozart: Symphony No. 41, "Jupiter". Brahms: Symphony No. 1.

December 3, 4. Haydn: Symphony, D major (B. & H. No. 104). Mendelssohn: Violin Concerto, E minor, Op. 64. (Orlando Barera) Brahms: Symphony No. 1.

December 8, 9. Bach: Suite in D major, No. 3. Debussy: Preludes and Entr'actes from "Pélleas et Mélisande", Acts I, II and IV. Beethoven: Symphony No. 3.

December 10, 11. Bach: Suite in D major, No. 3. Fuleihan: Piano Concerto No. 2. (Eugene List) Schubert: Symphony in B minor ("Unfinished"). Franck: Symphonic Variations for Piano and Orchestra. (Eugene List) Wagner: Prelude, "Die Meistersinger".

December 15, 16. Mozart: Overture to "The Impresario". Dvořák: Symphony No. 4. Stravinsky: Scherzo Fantastique. Respighi: "The Pines of Rome".

December 18. Haubiel: Passacaglia in A minor. (Conducted by Composer) Beethoven: Piano Concerto, C major, Op. 15. (Hortense Monath) Franck: Symphony in D minor.

December 22, 23, 25. Handel: Overture to "The Messiah". Beethoven: Symphony No. 4. Bach: Three Chorales from the Christmas Oratorio. (Chorus of The Art of Musical Russia) Tchaikovsky: Legende. (Chorus) Warlock: Three Carols. (Chorus and Germaine Bruyere, Soprano) Williams: Fantasia on Christmas Carols. (Chorus and Fritz Lechner, Baritone)

December 29, 30. Reznicek: Overture to "Donna Diana". Strauss: "Don Quixote". Rachmaninoff: Piano Concerto No. 1, F-sharp minor, Op. 1. (Sergei Rachmaninoff)

December 31. Rossini: Overture to "La Gazza Ladra". Schubert: Symphony No. 5. Glazounoff: Violin Concerto, A minor, Op. 82. (Mishel Pastro) Beethoven: Symphony No. 5.

January 1. Rossini, Schubert and Glazounoff as on December 31. Johann Strauss: Overture to "Die Fledermaus"; Waltz, "Joys of Life"; Overture to "Der Zigeunerbaron" instead of Beethoven Symphony No. 5.

January 4, 6. All-Schubert: Dances for Strings (Five "Deutsche" with Coda and Seven Trios); Symphony No. 4; Symphony No. 7.

January 7, 8. Schubert: Dances for Strings (Five "Deutsche" with Coda and Seven Trios). Debussy: Preludes and Entr'actes from "Pélleas et Mélisande", Acts I, II and IV. Sibelius: Violin Concerto, D minor, Op. 47. (Guila Bustabo) Wagner: Overture, "Tannhäuser".

January 12, 13. Mozart: Overture to "La Clemenza di Tito". Chopin: Piano Concerto No. 2. (Ernest Schelling) Schönberg: "Verklärte Nacht". Delius: Intermezzo, "The Walk to the Paradise Garden" from "A Village Romeo and Juliet". Mendelssohn:

Scherzo in G minor. Schelling: Suite Variée. (Conducted by the Composer)

January 15. Beethoven: Overture to "Prometheus". Paderewski: Polish Fantasia for Piano and Orchestra, Op. 19. (Ernest Schelling) Schönberg: "Verklärte Nacht". Debussy: Petite Suite. Mendelssohn: Symphony in A major ("Italian") Op. 90.

January 19, 20. Purcell-Barbirolli: Suite for Strings, Four Horns, Two Flutes and Cor Anglais. Van Vactor: Symphony in D. Mendelssohn: Violin Concerto, E minor, Op. 64. (Nathan Milstein) Wagner: Overture to "Tannhäuser".

January 22. All-Tchaikovsky: Two Movements from Suite for Strings, "Souvenir de Florence", Op. 70; Violin Concerto, D major, Op. 35; (Nathan Milstein) Symphony No. 5.

January 26, 27. Beethoven: Overture to "Coriolanus". Bach: Violin Concerto, A minor. (Yehudi Menuhin) Schumann: Symphony No. 1. Franck: "Le Chasseur Maudit". Lalo: Violin Concerto, F minor, Op. 20. (Yehudi Menuhin) (GE)

January 28, 29. Beethoven: Overture to "Coriolanus". Enesco: Symphonie Concertante for 'Cello and Orchestra, Op. 8. (Felix Salmond) Beethoven: Symphony No. 7.

February 2, 3. Sabin Dragoi: Two Movements from "Suite Rustique". Enesco: Third Orchestral Suite, "Villageoise", D major, Op. 27, No. 1. Mihalovici: Capriccio Roumain. Beethoven: Symphony No. 8.

February 4, 5. Mozart: Symphony, E-flat major (K. 543). Taylor: Ballet Music from "Casanova", Op. 22. Debussy: "L'Après-midi d'un Faune". Dino Lipatti: "Chef cu lăutari". Enesco: Symphony No. 1.

February 9, 10. Berlioz: Overture, "The Roman Carnival". Rachmaninoff: Piano Concerto No. 3, D minor, Op. 30. (Walter Gieseking) Tchaikovsky: Symphony No. 5. (JB)

February 12. Berlioz and Rachmaninoff as on February 9, 10. Beethoven: Symphony No. 3 instead of Tchaikovsky No. 5.

February 16, 17. Bach: Brandenburg Concerto No. 3. R. Vaughan Williams: Pastoral Symphony. Brahms: Violin Concerto, D major, Op. 77. (Mischa Elman)

February 19. Weber: Overture to "Euryanthe". Beethoven: Symphony No. 6. Saint-Saëns: Violin Concerto No. 3. (Mischa Elman) Tchaikovsky: "Francesca da Rimini".

February 23, 24. Haydn: Symphony No. 13, D major. Dukas: "The Peri". Brahms: Symphony No. 4.

February 25. Haydn: Symphony No. 13. Schumann: Piano Concerto, A minor, Op. 54. (Eduardo del Pueyo) Brahms: Symphony No. 4.

February 26. Sanders: Little Symphony in G. (Conducted by the Composer) Schumann and Brahms as on February 25.

March 2, 3. Weber: Overture to "Euryanthe". Brahms: Symphony No. 3. Debussy: Sarabande (Orchestrated by Ravel). Elgar: "Enigma" Variations.

March 4. Weber and Brahms as on March 2, 3. Chausson: "Poème" for Violin and Orchestra, Op. 25. (Joseph Knitzer) Ravel: Tzigane for Violin and Orchestra. (Joseph Knitzer) Weinberger: Polka and Fugue from the Opera, "Schwanda".

March 5. Schubert: Overture to "Rosamunde". Brahms, Chausson, Ravel and Weinberger as on March 4.

March 8, 10. Vaughan Williams: Fantasia on a Theme by Tallis, for Double String Orchestra. Beethoven: Symphony No. 1. Brahms: Piano Concerto No. 2. (Artur Schnabel)

March 12. Weber: Overture to "Oberon". Beethoven: Piano Concerto No. 5. (Artur Schnabel) Bach: Brandenburg Concerto No. 3. Elgar: "Enigma" Variations.

March 16, 17. Handel: Concerto Grosso for Strings, G minor, No. 6, Op. 6. Mozart: Piano Concerto, A major (K. 488). (Artur Rubinstein) De Falla: "Nights in the Gardens of Spain". Strauss: Overture to "Der Zigeunerbaron".

March 19. Handel as on March 16, 17. Saint-Saëns: Piano Concerto No. 2, G minor, Op. 22. (Artur Rubinstein) De Falla as on March 16, 17. Borodin: Polovtsian Dances from "Prince Igor".

March 23, 24. Beethoven: Overture to "Coriolanus". Elgar: Symphony No. 2. Brahms: Double Concerto for Violin and 'Cello, Op. 102. (Albert Spalding and Gaspar Cassado)

March 25. Smetana: Overture to "The Bartered Bride". Wieniawski: Violin Concerto, D minor, No. 2, Op. 22. (Joan Field) Beethoven: Symphony No. 3.

March 26. Beethoven: Overture to "Egmont". Brahms: Double Concerto in A minor, for Violin and 'Cello, Op. 102. (Albert Spalding and Gaspar Cassado) Schubert: Symphony No. 4. Wagner: Overture to "The Flying Dutchman".

March 29, 31. All-Beethoven: Three Equali for Four Trombones; (M. Falcone, G. Lucas, A. Pearlstein, A. Clarke) Symphony No. 6; Violin Concerto, D major, Op. 61. (Adolf Busch)

April 1. Weber: Overture to "Oberon". Delius: Violin Concerto. (John Corigliano) Sibelius: Symphony No. 1.

April 2. Nicolai: Overture to "The Merry Wives of Windsor". Bonner: "White Nights". Liszt: Piano Concerto No. 1. (José Iturbi) Sibelius: Symphony No. 1.

April 5, 6, 9. Rossini: Messa Solenne. (Ria Ginster, Bruna Castagna, Charles Kullman, Leonard Warren and Westminster Choir, John Finley Williamson, Director)

April 13, 14, 16. Wagner: "Tristan und Isolde", Act II. (Kirsten Flagstad, Eyvind Laholm, Enid Szantho, John Gurney, Daniel Harris)

April 20, 21. Boyce: Concerto Grosso, D minor (transcribed by Val Coffey). (M. Piastro, J. Corigliano, J. Schuster) Schumann: Symphony No. 2. Tchaikovsky: Symphony No. 4.

April 22. Boyce as on April 20, 21. Cesana: "Three Moods" with Two-Piano Obbligato. (Ignace Strasfogel, Boris Kogan) Schubert: Symphony No. 7.

April 23. Dubensky: Suite, "Anno 1600". Beethoven: Violin Concerto, D major, Op. 61. (Adolf Busch) Schubert: Symphony No. 7.

April 27, 28. Stravinsky: Suite from "Pulcinella". Beethoven: Piano Concerto, C major, Op. 15. (Rudolf Serkin) Franck: Symphony in D minor.

April 29. All-Wagner: Overture to "Rienzi"; Venusberg Music from "Tannhäuser"; Prelude and Finale, "Tristan und Isolde"; The Ride of the Valkyries, "Die Walküre"; A Siegfried Idyl; Prelude to Act III, Dance of the Apprentices, Entrance of the Masters, Homage to Sachs, from "Die Meistersinger".

April 30. Wagner: Prelude to "Die Meistersinger". Mendelssohn: Piano Concerto No. 1, G minor, Op. 25. (Rudolf Serkin) Brahms: Symphony No. 1.

April 30. (Inaugural Concert, New York World's Fair, Hall of Music, World's Fair Grounds) "The Star-Spangled Banner", preceded by a Fanfare, composed for the Occasion by Arcady Dubensky. Berlioz: Overture, "Roman Carnival". Griffes: "The Pleasure-Dome of Kubla Khan". Chopin: Piano Concerto, E minor, Op. 11. (Josef Hofmann) Beethoven: Symphony No. 5.

NINETY-EIGHTH SEASON, 1939-1940

(3526th to 3644th Concert)

Conductor: JOHN BARBIROLI

Guest Conductors: IGOR STRAVINSKY, ALBERT STOESSEL

October 12, 13, 15. Berlioz: Overture to "Benvenuto Cellini". Mozart: Symphony, C major, No. 34 (K. 338). Weinberger: "Under the Spreading Chestnut Tree". Franck: Symphony in D minor. (JB)

October 19, 20. Weber: Overture to "Euryanthe". Ravel: "Daphnis et Chloé", Suites I and II. Beethoven: Symphony No. 7.

October 22. All-Wagner: Overture to "Tannhäuser"; Good Friday Spell, "Parsifal"; Prelude to Act III, Dance of the Apprentices, Entrance of the Masters, Homage to Sachs, from "Die Meistersinger"; Excerpts from "Götterdämmerung": Siegfried's Rhine Journey, Funeral Music and Immolation Scene. (Helen Traubel)

October 26, 27. Walton: Overture, "Portsmouth Point". Mozart: Two-Piano Concerto, F major (K. 242). (Josef and Rosina Lhevinne) Mahler: Adagietto from Symphony No. 5. Debussy: "La Mer".

October 29. Gilbert: A Comedy Overture on Negro Themes. Mozart as on October 26, 27. Verdi: Two Excerpts from "La Traviata", Prelude and Introduction to Act III. Debussy: "La Mer".

November 2, 3, 5. Elgar: "Introduction and Allegro" for Strings, Op. 47. (M. Piastro, S. Barozzi, Z. Kurthy, J. Schuster) Castelnuovo-Tedesco: Piano Concerto No. 2; (Mario Castelnuovo-Tedesco) Overture to "Twelfth Night". Tchaikovsky: Overture-Fantasy, "Romeo and Juliet".

November 9, 10. All-Schubert: Dances for Strings (Five Minuets and Six Trios); Symphony No. 2; Symphony No. 7.

November 11. Debussy: "Berceuse héroïque". Brahms: "Academic Festival" Overture. Debussy: Rhapsody for Orchestra and Saxophone. (Sigurd Rascher) Ibert: Chamber Concertino for Saxophone and Orchestra. (S. Rascher) Schumann: Symphony No. 2.

November 12. Handel-Harty: Suite from the Music of "The Royal Fireworks". Debussy, Ibert and Schumann as on November 11.

November 16, 17. Smetana: Overture to "The Bartered Bride". Bliss: Suite from "Checkmate". (Conducted by the Composer) Brahms: Symphony No. 4.

November 18, 19. Foote: Suite, E major, for Strings, Op. 63. Paganini: Violin Concerto, D major, Op. 6. (Zino Francescatti) Brahms: Symphony No. 2.

December 7, 8. Weber: Overture to "Der Freischütz". Tchaikovsky: Violin Concerto, D major, Op. 35. (Fritz Kreisler) Respighi: "The Fountains of Rome". Wagner: Overture to "Tannhäuser". (On December 8th MacDowell: Dirge, from "Indian Suite" in memory of Ernest Schelling)

December 9. Rossini: Overture to "William Tell". Beethoven: Symphony No. 5. Verdi: Two Excerpts from "La Traviata" (Prelude and Introduction to Act III). Debussy: "La Mer".

December 10. Rossini: Overture to "William Tell". Mozart: Symphony No. 41, "Jupiter" (K. 551). Beethoven: Symphony No. 5.

December 14, 15. All-Wagner: "Rienzi" Overture; A Siegfried Idyl; Venusberg Music from "Tannhäuser"; The Ride of the Valkyries from "Die Walküre"; Excerpts from "Götterdämmerung": Siegfried's Rhine Journey, Funeral Music, Immolation Scene. (Helen Traubel)

December 16. Byrd: Suite (Selected from the Fitzwilliam Virginal Book, transcribed for Orchestra by Gordon Jacob). Haydn: 'Cello Concerto, D major. (Emanuel Feuermann) Mahler: Adagietto from Symphony No. 5. Ravel: "Daphnis et Chloé", Suites I and II.

December 17. Nicolai: Overture to "The Merry Wives of Windsor". Haydn, Mahler and Ravel as on December 16.

December 21, 22. Marcello: Concerto Grosso for Strings and Cembalo, F major (Transcribed by Ettore Bonelli from Op. 1, No. 4). Haydn: Symphony, C minor (B. & H. No. 9 (95)). Arensky: Variations on a Christmas Carol by Tchaikovsky for Strings, Op. 35a. Johann Strauss: "Emperor Waltz"; Overture to "Der Zigeunerbaron".

December 24. Corelli: Concerto Grosso No. 8, G minor, Op. 6, "Fatto per la Notte di Natale". Weinberger: "Christmas". Arensky and J. Strauss as on December 21, 22.

December 28, 29. All-Beethoven: "Egmont" Overture; Violin Concerto, D major, Op. 61; (Yehudi Menuhin) Symphony No. 3.

December 31. Rossini: Overture to "L'Italiana in Algeri". Mendelssohn: Symphony, A major, "Italian", Op. 90. Delius: "On Hearing the First Cuckoo in Spring". Elgar: "Enigma" Variations.

January 4, 5. All-Stravinsky: "Apollon Musagète", a Ballet; Suite from "Petrouchka"; "Jeu de Cartes", a Ballet in Three Deals; "The Fire-Bird" Suite. (IS)

January 6, 7. All-Tchaikovsky: Symphony No. 2; Violin Concerto, D major, Op. 35; (Erica Morini) "Nutcracker" Suite, Op. 71a.

January 10, 12. Weber: "Oberon" Overture. Beethoven: Piano Concerto No. 1, C major, Op. 15. (Sergei Rachmaninoff) Bruckner: Symphony No. 7. (JB)

January 13. Rossini: Overture to "La Gazza Ladra". Delius: "Brigg Fair: An English Rhapsody for Orchestra". Glazounoff: Violin Concerto, A minor, Op. 82. (Anatol Kaminsky) Sibelius: Symphony No. 2.

January 14. Same as above excluding Delius: "Brigg Fair".

January 18, 19. Beethoven: "Coriolanus" Overture. MacDowell: Piano Concerto No. 2, D minor, Op. 23. (Ernest Hutcheson) Dohnányi: "Symphonische Minuten", Op. 36. Berlioz: Three Excerpts from "The Damnation of Faust".

January 21. All-Schubert: Dances for Strings (Five "Deutsche" with Coda and Seven Trios); Symphony No. 2; Symphony No. 7.

January 25, 26. Sanders: Little Symphony in G. Barber: Adagio for String Orchestra, Op. 11. Shostakovich: Suite from the Ballet "The Golden Age", Op. 22. Tchaikovsky: Piano Concerto No. 1. (Simon Barer)

January 28. Nicolai: Overture to "The Merry Wives of Windsor". Tchaikovsky: Piano Concerto, B-flat minor, Op. 23. (Simon Barer) Delius: "Brigg Fair". Rimsky-Korsakov: "Capriccio Espagnol".

February 1, 2. Bach-Ferguson: Fuga Ricercata from "Das musikalische Opfer". Brahms: Violin Concerto, D major, Op. 77.

(Mishel Piastro) Prokofieff: "Classical" Symphony, Op. 25. Elgar: Overture, "Cockaigne" (In London Town), Op. 40.

February 3. Beethoven: Funeral March from "Eroica" Symphony (In memory of Edwin T. Rice) Berlioz: Overture to "Béatrice et Bénédict". Chopin: Piano Concerto No. 1. (Alexander Brailowsky) Zádor: Rondo for Orchestra. Rimsky-Korsakov: Suite from "Le Coq d'Or".

February 4: Berlioz, Chopin, Zádor and Rimsky-Korsakov as above.

February 8, 9. Weiner: Divertimento No. 2, A minor, Op. 24. Mendelssohn: Violin Concerto, E minor, Op. 64. (Robert Virovai) Vaughan Williams: "A London Symphony".

February 10. Bach: Brandenburg Concerto No. 3. Beethoven: Piano Concerto No. 1. (Ania Dorfmann) Brahms: Symphony No. 1.

February 11. Weber: Overture to "Oberon". Mendelssohn: Violin Concerto, E minor, Op. 64. (Robert Virovai) Brahms: Symphony No. 1.

February 15, 16. Purcell: Dance Movements from "The Fairy Queen" (Edited and arranged by John Barbirolli). Beethoven: Symphony No. 4. Rachmaninoff: Piano Concerto No. 3. (Vladimir Horowitz)

February 18. Handel-Harty: Arietta and Passacaglia. Beethoven: Symphony No. 4. Powell: Suite, "A Set of Three", Op. 33, Nos. 1, 2, and 3. Ravel: Bolero.

February 22, 23. Bach: Suite in B minor, No. 2, for Strings and Flute. (John Amans) Beethoven: Symphony No. 2. Brahms: Symphony No. 1.

February 25. Bach: Brandenburg Concerto No. 3. Shostakovich: Suite from the Ballet, "The Golden Age", Op. 22. Tchaikovsky: Symphony No. 4.

February 29, March 1. Vivaldi-Bach: Organ Concerto in D minor (Transcribed for Orchestra by Dezsö D'Antalffy). Debussy: "Iberia": "Images" pour Orchestre, No. 2. Brahms: Symphony No. 2.

March 2, 3. Kurthy: "Puszta", Symphonic Rhapsody. (Conducted by the Composer) Schumann: Symphony No. 4. Boccherini: 'Cello Concerto, B-flat major, Op. 34. (Joseph Schuster) Tchaikovsky: Theme and Variations from Suite No. 3, G major, Op. 55.

March 7, 8. T. Tertius Noble: Introduction and Passacaglia in G minor. Mozart: Piano Concerto, D major (K. 537). (Robert Casadesus) Schubert: Symphony No. 4. Weinberger: Polka and Fugue from the Opera "Schwanda".

March 9. Wagner: Overture to "The Flying Dutchman". Schumann: Piano Concerto, A minor, Op. 54. (Magda Tagliafero) Ravel: "Pavane pour une Infante défunte". Elgar: "Enigma" Variations.

March 10. Wagner: Overture to "The Flying Dutchman". Mozart: Piano Concerto, D major (K. 537). (Robert Casadesus) Schubert: Symphony No. 4. Weinberger: Polka and Fugue from the Opera "Schwanda".

March 13, 15. Byrd: Suite (Selected from the Fitzwilliam Virginal Book and transcribed by Gordon Jacob). Mozart: Symphony in C major ("Jupiter") (K. 551). Berlioz: "Symphonie fantastique", Op. 14-A.

March 17. Vivaldi-Vené: Concerto in A minor (Transcribed for Orchestra from Bach's Organ Transcription by Ruggero Vené) Beethoven: Piano Concerto No. 5. (Rosalyn Tureck) Mozart-Bellison: Concerto-Rondo for Piano and Orchestra in D major (K. 382), (Arranged for Clarinet and Orchestra by Simeon Bellison). (Simeon Bellison) Bizet: Excerpts from the "L'Arlésienne" Suites Nos. 1 and 2. Wagner: Prelude to "Die Meistersinger".

March 20, 21. Bach: The Saint Matthew Passion. (The Oratorio Society of New York, Dr. T. Tertius Noble, Director; Agnes Davis, Soprano; Suzanne Sten, Mezzo-Soprano; William Hain, Tenor; Julius Huehn, Baritone; Mishel Piastro, Violin; John Corigliano, Violin; John Amans, Flute; Bruno Labate, Oboe; Yella Pessl, Harpsichord; Hugh Porter, Organ) (AS)

March 24. Taylor: Introduction to Act III and Ballet Music from the Opera "Ramuntcho". Sibelius: "Pohjola's Daughter", Op. 49. Stoessel: Suite from the Opera "Garrick". Beethoven: Piano Concerto No. 3. (Ernest Hutcheson); "Leonore" Overture No. 3.

March 28, 29. Rossini: Overture to the Opera "Semiramide". Benjamin Britten: Violin Concerto, D minor, Op. 16. (Antonio Brosa) Beethoven: Symphony No. 5. (JB)

March 30, 31. Handel: Concerto Grosso for Strings, D minor, Op. 6, No. 10. (M. Piastro, I. Pogany, J. Schuster) Beethoven: Symphony No. 8. Tchaikovsky: Piano Concerto No. 1. (Vladimir Horowitz)

April 3, 5. All-Stravinsky: "Le Chant du Rossignol"; "The Fire-Bird" Suite; "Le Sacre du Printemps". (IS)

April 6, 7. All-Stravinsky: Suite from the Ballet "Petrovka"; "The Fire-Bird" Suite; "Le Sacre du Printemps".

April 11, 12, 14. Mozart: Overture to the Opera "La Clemenza di Tito". Haydn: Symphony, D major (B. & H. No. 104). Bernard Herrmann: "Moby Dick", A Cantata. (Male Chorus of the Westminster Choir, John Finley Williamson, Director; William Hain; Robert Weede; William Horne; Philip Reep; Gean Greenwell) (JB)

April 18, 19, 21. Rimsky-Korsakov: Overture to the Opera "The Maid of Pskov". Bliss: Two-Piano Concerto. (Ethel Bartlett and Rae Robertson) Debussy: Nocturnes: "Nuages", "Fêtes", "Si-

rènes". (Women's Chorus prepared by Clytie Hine Mundy) Liszt: "Concerto Pathétique", E minor (Arranged by Lee Pattison for Two Pianos). (Bartlett and Robertson) De Falla: Three Dances from the Ballet "The Three-Cornered Hat".

April 25, 26. Rossini: Overture to "The Barber of Seville". Fuleihan: "Symphonie Concertante" for String Quartet and Orchestra. (The Philharmonic-Symphony String Quartet, M. Piastro; I. Pogany; Z. Kurthy; J. Schuster) Beethoven: Piano Concerto No. 5. (Rudolf Serkin)

April 27. Rossini: Overture to "Semiramide". Lalo: "Symphonie Espagnole" for Violin and Orchestra, Op. 21. (John Corigliano) Paganini: "La Campanella" (Transcribed by A. Dubensky). Brahms: Symphony No. 4.

April 28. Mozart: Overture to "The Marriage of Figaro". Brahms: Symphony No. 4. Paganini: "La Campanella" (Transcribed by A. Dubensky). Tchaikovsky: "Romeo and Juliet".

May 2, 3. Handel: Concerto Grosso for Strings, B-flat major, Op. 6, No. 7. Mendelssohn: Symphony, A major ("Italian"), Op. 90. Sibelius: Symphony No. 2.

May 4, 5. Smetana: Overture to "The Bartered Bride". Brahms: Piano Concerto No. 1. (Rudolf Serkin) Wagner: Prelude and Liebestod, "Tristan und Isolde"; Waldweben, "Siegfried"; Overture to "Tannhäuser".

NINETY-NINTH SEASON, 1940-1941

(3645th to 3764th Concert)

Conductor: JOHN BARBIROLI

*Guest Conductors: BRUNO WALTER, DIMITRI MITROPOULOS,
WALTER DAMROSCH*

October 10, 11, 13. Beethoven: "Egmont" Overture. Elgar: "Enigma" Variations. Sibelius: Symphony No. 2. (JB)

October 17, 18. Purcell-Barbirolli: Chaconne, G minor, being Sonata No. 6 from posthumous "Ten Sonatas of Four Parts", originally for two violins, gamba and basso continuo. Bizet: C major Symphony. Brahms: Symphony No. 2.

October 20. Weber: "Euryanthe" Overture. Bizet: C major Symphony. Beethoven: Symphony No. 7.

October 24, 25. Dvořák: "Carneval" Overture. Babin: Two-Piano Concerto. (Vitya Vronsky, Victor Babin) Kalinnikoff: Symphony No. 1.

October 27. Mozart: Overture, "The Marriage of Figaro"; Two-Piano Concerto (K. 365). (Vronsky, Babin) Tchaikovsky: Symphony No. 5.

October 31, November 1. Cornelius: Overture, "The Barber of Bagdad". Bach-Barbirolli: "Sheep May Safely Graze". Mozart: Violin Concerto No. 5. (Anatol Kaminsky) Ravel: "Tzigane", Rhapsody for Violin (Kaminsky); "La Valse".

November 3. Toch: "Pinocchio, A Merry Overture". Rachmaninoff: Piano Concerto No. 2. (Eugene List) Schubert: Symphony No. 5. Rimsky-Korsakov: "Capriccio Espagnol".

November 7, 8. Wagner: "Faust" Overture. Chausson: Symphony, B-flat major, Op. 20. Brahms: Symphony No. 1.

November 9, 10. Weinberger: "Song of the High Seas". Elgar: 'Cello Concerto, E minor, Op. 85. (Gregor Piatigorsky) Brahms: Symphony No. 1.

November 14, 15. Brahms: "Academic Festival" Overture. Randall Thompson: Symphony, E minor, No. 2. Beethoven: Violin Concerto, D major, Op. 61. (Fritz Kreisler)

November 16. Goossens: Concertino, Double Strings. Beethoven: Piano Concerto No. 4. (Artur Rubinstein) Dvořák: Symphony No. 5.

November 17. Brahms: "Academic Festival" Overture. Beethoven: Piano Concerto No. 4. (Artur Rubinstein) Dvořák: Symphony No. 5.

November 20, 22. Chicago Symphony Orchestra, conducted by Frederick Stock, appeared on regular subscription series in exchange for Philharmonic-Symphony appearances in Chicago.

December 7, 8. Sibelius: "The Return of Lemminkäinen", Op. 22; Symphony No. 1. Rachmaninoff: Rhapsody on a Theme of Paganini for Piano and Orchestra, Op. 43. (Gitta Gradova) Sibelius: "Finlandia".

December 12, 13. Handel: Concerto Grosso for String Orchestra, B-flat major, Op. 6, No. 7. Mozart: Clarinet Concerto (K. 622). (Benny Goodman) Dukas: "The Sorcerer's Apprentice". Debussy: First Rhapsody for orchestra with principal clarinet in B-flat major. (Goodman) Ravel: "Daphnis et Chloé" Suite No. 2.

December 14. Mozart: Overture to "Die Entführung aus dem Serail". Elgar: Violin Concerto in B minor, Op. 61. (John Corigliano) Debussy: "Le Sommeil de Lear". Beethoven: Symphony No. 5.

December 15. Weber: "Oberon" Overture. Mozart-Cassado: 'Cello Concerto (Adapted by Gaspar Cassado from the Second Concerto for Horn, K. 447). (Joseph Schuster) Brahms: Symphony No. 2.

December 19, 20. Beethoven: "Leonore" Overture No. 2; Symphony No. 4. Richard Strauss: Sinfonia Domestica. (DM)

December 22. Bach-Darmstadt: Three Fugues from "The Art of Fugue". Frederick Woltmann: Symphonic Poem, "The Coliseum at Night". Richard Strauss: Sinfonia Domestica.

December 26, 27. Brahms: "Tragic" Overture. Beethoven: Quartet for Strings, C-sharp minor, Op. 131. Sibelius: Violin Concerto, D minor, Op. 47. (Albert Spalding)

December 29. Brahms: "Tragic" Overture. Chausson: Poème for Violin and Orchestra, Op. 25. Saint-Saëns: Introduction and Rondo Capriccioso for Violin and Orchestra, Op. 28. (Albert Spalding) Zemlinsky: Sinfonietta for Orchestra, Op. 23. Casella: Suite No. 2 from the Opera "La Donna Serpente".

January 2, 3. Castelnuovo-Tedesco: Overture to "The Merchant of Venice". Nabokoff: Sinfonia Biblica. Beethoven: Violin Concerto, D major, Op. 61. (Jascha Heifetz)

January 4. Zemlinsky: Sinfonietta for Orchestra, Op. 23. Liszt: Piano Concerto No. 1. (Dalias Frantz) Reger: Four Tone Poems for Large Orchestra after Pictures by Arnold Böcklin, Op. 128. Ravel: "Rapsodie Espagnole".

January 5. Same as January 4 except: Castelnuovo-Tedesco: "The Merchant of Venice" Overture instead of Zemlinsky.

January 8, 10. Bach-Mitropoulos: Fantasia and Fugue, G minor, for Organ. Verrall: Concert Piece for Strings and Horn. Mahler: Symphony No. 1.

January 11. Mozart: "The Magic Flute" Overture. Beethoven: Quartet for Strings, C-sharp minor, Op. 131. Roussel: Symphony No. 3. Casella: Suite No. 2 from the Opera "La Donna Serpente".

January 12. Roussel: Symphony No. 3. Mahler: Symphony No. 1.

January 16, 17. Handel: Concerto Grosso for String Orchestra, G minor, Op. 6, No. 6. (M. Piastro, I. Pogany, J. Schuster) Bruckner: Symphony No. 8. (BW)

January 19. Beethoven: Symphony No. 3. Debussy: "La Mer". Berlioz: Three Excerpts, "The Damnation of Faust".

January 23, 24. Haydn: Symphony in G major No. 92. Mahler: "Das Lied von der Erde" (Kerstin Thorborg, Contralto; Charles Kullman, Tenor)

January 26. Bruckner: Symphony No. 8. Wagner: Prelude, Liebestod, "Tristan und Isolde".

January 30, 31. Whithorne: "The Dream Pedlar". Schumann: Symphony No. 3. Mozart: Violin Concerto (K. 218). (Joseph Szigeti) Smetana: "Vltava".

February 1. Whithorne: "The Dream Pedlar". Schumann: Symphony No. 3. Mozart: Piano Concerto (K. 595). (Webster Aitken) Korngold: Suite from the Music to Shakespeare's "Much Ado about Nothing".

February 2. Sibelius: "The Swan of Tuonela". Schumann: Symphony No. 3. Mendelssohn: Violin Concerto, E minor, Op. 64. (Joseph Szigeti) Korngold: Suite from the Music to Shakespeare's "Much Ado about Nothing".

February 6, 7. Bloch: "Evocations". Mozart: Symphony in G minor (K. 550). Schumann: Piano Concerto, A minor, Op. 54. (Josef Hofmann) Strauss: "Death and Transfiguration".

February 8. Bloch: "Evocations". Mozart: Symphony in G minor (K. 550). Strauss: "Don Quixote".

February 9. Weber: "Oberon" Overture. Mozart: Symphony in G minor (K. 550). Strauss: "Don Quixote"; "Death and Transfiguration".

February 13, 14. Rossini: "La Gazza Ladra" Overture. Brahms: Violin Concerto, D major, Op. 77. (Zino Francescatti) Mozart: Symphony in A major (K. 201). Respighi: "The Pines of Rome".

February 16. Reznicek: "Donna Diana" Overture. Brahms: Violin Concerto, D major, Op. 77. (Zino Francescatti) Schubert: Symphony No. 8. Respighi: "The Pines of Rome".

February 20, 21. Damrosch: Opera, "Cyrano", New Version. (Chorus, Oratorio Society; Agnes Davis, Anna Kaskas, Helen Henry, Mary Frances Lehnerts, Thomas L. Thomas, Charles Kullman, George Rasely, David Elwyn, Alden Edkins, Kenneth Schon, Vaughn Comfort) (WD)

February 23. Weber: "Der Freischütz" Overture. Portnoff: Piano Concerto. (Nadia Reisenberg) Delius: Prelude and Serenade from the Incidental Music to "Hassan". Liszt: Piano Concerto No. 2. (Reisenberg) Dukas: "The Sorcerer's Apprentice". (JB)

February 27, 28. Sibelius: Suite from the Incidental Music to "Pélleas et Mélisande". Rachmaninoff: Rhapsody on a Theme of Paganini; (Sergei Rachmaninoff) Symphony No. 2.

March 1. Van Vactor: "Overture to a Comedy". Miaskovsky: Violin Concerto. (Mishel Piastro) Brahms: Symphony No. 2.

March 2. Van Vactor: "Overture to a Comedy". Miaskovsky: Violin Concerto. (Mishel Piastro) Ravel: Mother Goose Suite; "La Valse".

March 6, 7. Vaughan Williams: Fantasia on a Theme by Thomas Tallis. Montemezzi: "Paolo e Virginia". (Conducted by the Composer) Beethoven: Symphony No. 7.

March 8, 9. Bernard Wagenaar: Symphony No. 3. Schumann: Piano Concerto, A minor, Op. 54. (Beveridge Webster) Roy Harris: Three Pieces for Orchestra. Morton Gould: "Stephen Foster Gallery".

March 12, 14. Rossini: Preludio Religioso, "Messa Solenne". (In memory of Pitts Sanborn) Haydn: Symphony in D major No. 13. Villa-Lobos: "Discovery of Brazil", Suite No. 1. Brahms: Piano Concerto No. 1. (Artur Rubinstein)

March 16. Wagner: Prelude to "Lohengrin". Beethoven: Piano Concerto No. 3. (Sidney Foster) Mozart: Symphony in A major (K. 201). Bizet: Excerpts from "L'Arlésienne" Suites 1 and 2.

March 20, 21. Bach-Ferguson: Fuga Ricercata from "Das Müsi-kalische Opfer". Goossens: Symphony, Op. 58. Tchaikovsky: Piano Concerto No. 1. (José Iturbi)

March 23. All-Tchaikovsky: Suite for Strings, "Souvenir de Flor-ence"; Piano Concerto No. 1; (José Iturbi) Suite from the Ballet, "Swan Lake"; Theme and Variations, Suite in G major, No. 3, Op. 55.

March 27, 28. Rossini: Overture, "L'Italiana in Algeri". Berezow-sky: Introduction and Waltz for String Orchestra, Op. 25. Spohr: Violin Concerto No. 9. (Erica Morini) Tchaikovsky: Symphony No. 4.

March 29. Rossini: "L'Italiana in Algeri" Overture. Benjamin Britten: Sinfonia da Requiem, Op. 20. Tchaikovsky: Symphony No. 4.

March 30. Rossini: "L'Italiana in Algeri" Overture. Benjamin Britten: Sinfonia da Requiem, Op. 20. Beethoven: Violin Concerto, D major, Op. 61. (Erica Morini)

April 2, 4. Mozart: Overture to "The Impresario". Schubert: Sym-phony No. 2. Von Suppé: "The Beautiful Galatea" Overture. Strauss: "Artist's Life" Waltz; Overture to "The Gypsy Baron".

April 5. Weber: "Der Freischütz" Overture. Grieg: Piano Concerto, A minor, Op. 16. (Ania Dorfmann) Franck: Symphony in D minor.

April 6. Wolf-Ferrari: Overture to "The Secret of Suzanne". Grieg: Piano Concerto, A minor, Op. 16. (Ania Dorfmann) Franck: Symphony in D minor.

April 9, 10. Haydn: Symphony in F minor No. 49. Wagner: Prelude to "Parsifal". d'Indy: Symphony for Orchestra and Piano on a French Mountain Song, Op. 25. (Nadia Reisenberg)

April 13. All-Wagner: Prelude, Act I; Isolde's Narration, "Tristan und Isolde"; (Helen Traubel) Venusberg Music, "Tannhäuser"; Siegfried's Rhine Journey; Funeral Music, Immolation Scene, "Götterdämmerung". (Helen Traubel)

April 17, 18. Holst: St. Paul's Suite for String Orchestra. Dvořák: Violin Concerto, A minor, Op. 53. (Nathan Milstein) Brahms: Symphony No. 4.

April 20. Arthur Benjamin: "Overture to an Italian Comedy". Lalo: "Symphonie Espagnole" for Violin and Orchestra, Op. 21. (Na-than Milstein) Brahms: Symphony No. 4.

April 24, 25. Mozart: "Serenata Notturna" No. 6 (K. 239). Mozart: Piano Concerto, C major (K. 467). (Rudolf Serkin) Debussy: Prelude, "L'Après-midi d'un Faune"; "La Mer".

April 26. Horace Johnson: Orchestral Suite, "Streets of Florence". Beethoven: Symphony No. 8. Brahms: Piano Concerto No. 2. (Rudolf Serkin)

April 27. Kurthy: Overture. Beethoven: Symphony No. 8. Brahms: Piano Concerto No. 2. (Rudolf Serkin)

May 1, 2. Beethoven: Symphony No. 1. Bach: Concerto, D minor, Two Violins and Strings. (M. Piastro, J. Corigliano) Brahms: Symphony No. 1.

May 3. Beethoven: "Egmont" Overture; Symphony No. 7. Wagner: Prelude, "Lohengrin"; "Träume"; (M. Piastro) Waldweben, "Siegfried"; Venusberg Music, "Tannhäuser"; The Ride of the Valkyries, "Die Walküre".

May 4. Tchaikovsky: Symphony No. 4. Rachmaninoff: Piano Concerto No. 3. (Vladimir Horowitz)

CENTENNIAL SEASON, 1941-1942

(3765th to 3874th Concert)

Conductors: LEOPOLD STOKOWSKI, JOHN BARBIROLI, BRUNO WALTER, ARTUR RODZINSKI, DIMITRI MITROPOULOS, FRITZ BUSCH, EUGENE GOOSSENS, SERGE KOUSSEVITZKY, WALTER DAMROSCH, ARTURO TOSCANINI

October 9, 10. Bach-Stokowski: Toccata and Fugue in D minor; Andante Sostenuto (Sonata for Violin in A minor). Beethoven: Symphony No. 5. Henry Cowell: "Tales of Our Countryside". Wagner: Prelude and Love Death, "Tristan und Isolde". (LS)

October 11, 12. Bach-Stokowski: Andante Sostenuto (Sonata for Violin in A minor). Beethoven: Symphony No. 7. Roy Harris: Folk Dance for Strings and Percussion ("Folk Song Symphony"). Wagner: Prelude and Love Death, "Tristan und Isolde".

October 16, 17. Stokowski: Prelude on the Traditional Melody, "Eine Feste Burg". Brahms: Symphony No. 1. Paul Creston: Scherzo (Symphony, Op. 20). Moussorgsky-Stokowski: "Pictures at an Exhibition".

October 18, 19. Franck: Symphony in D minor. Morton Gould: Guaracha ("Latin-American Symphonette"). Moussorgsky-Stokowski: "Pictures at an Exhibition".

October 23, 24. William Grant Still: "Plain-Chant for America" for Baritone and Orchestra. (Wilbur Evans) Beethoven: Piano Concerto No. 4. (Josef Hofmann) Chopin-Wood: Funeral March from Piano Sonata, B-flat minor, Op. 35 (In memory of Mrs. Christian R. Holmes). Brahms: Symphony No. 2. (JB)

October 26. Dvořák: Symphony No. 5. Beethoven: Piano Concerto No. 4. (Josef Hofmann) Weinberger: Polka and Fugue, "Schwanda".

October 30, 31. Mozart: Symphony, G minor, No. 25 (K. 183); Piano Concerto, B-flat major (K. 595). Ravel: Piano Concerto for the Left Hand; (Robert Casadesus) "La Valse".

November 2. Same as October 30, 31 except Mozart: Piano Concerto, C minor (K. 491) instead of B-flat major Concerto.

November 6, 7. Handel: Concerto Grosso for Strings, B minor, Op. 6, No. 12. Mozart: Requiem in D minor. (The Westminster Choir; Eleanor Steber, Soprano; Enid Szantho, Contralto; William Hain, Tenor; Nicola Moscona, Bass) (BW)

November 8. Handel: Concerto Grosso for Strings, B minor, Op. 6, No. 12. David Stanley Smith: "Credo". Strauss: "Don Juan". Beethoven: Symphony No. 3.

November 9. Mozart: Requiem in D minor. (Soloists same as on November 6, 7) Brahms: Rhapsody for Alto Solo, Male Chorus. (Enid Szantho) Brahms: "Schicksalslied". (Westminster Choir)

November 13, 14. Beethoven: "Egmont" Overture; Piano Concerto No. 1. (Artur Schnabel) Bruckner: Symphony No. 7.

November 15. Haydn: Symphony in B-flat, No. 102. Bruckner: Symphony No. 7.

November 16. Haydn: Symphony in B-flat, No. 102. Mozart: Piano Concerto, E-flat major (K. 482). (Artur Schnabel) Schubert: Overture to "Rosamunde"; Second Ballet from "Rosamunde". Strauss: "Emperor" Waltz; Overture to "The Gypsy Baron"; "Tales from the Vienna Woods" Waltz.

November 19, 21, 23. Beethoven: Symphony No. 1. Hindemith: Symphony, "Mathis der Maler". Mendelssohn: Scherzo from the Music to "A Midsummer Night's Dream". Jerome Kern: "Scenario for Orchestra" on Themes from "Showboat". (AR)

November 27, 28. Berlioz: "Fantastic" Symphony. Debussy: "Iberia": "Images" pour Orchestre, No. 2. Ravel: "Daphnis et Chloé", Suite No. 2.

November 29, 30. Smetana: Overture to "The Bartered Bride". Dvořák: 'Cello Concerto, B minor, Op. 104. (Joseph Schuster) Stravinsky: "The Fire-Bird" Suite. Ravel: "Daphnis et Chloé" Suite No. 2.

December 4, 5. Prokofieff: "Classical" Symphony, Op. 25. Shostakovich: Symphony No. 1. Chopin: Piano Concerto No. 1. (Artur Rubinstein)

December 6. Prokofieff: "Classical" Symphony, Op. 25. Shostakovich: Symphony No. 1. Jerome Kern: "Scenario for Orchestra" on Themes from "Showboat". Tchaikovsky: "Overture, 1812".

December 7. Shostakovich: Symphony No. 1. Brahms: Piano Concerto No. 2. (Artur Rubinstein)

December 11, 12. Handel-Harty: "Water Music" Suite. Sibelius: Symphony No. 5. Smetana-Byrns: "Bohemian Dance Suite". Strauss: "Till Eulenspiegel".

December 14. Weber: "Euryanthe" Overture. Sibelius: Violin Concerto, D minor, Op. 47. (Carroll Glenn) Virgil Thomson: Suite from the Ballet, "Filling Station". Strauss: "Till Eulenspiegel".

December 18, 19. Beethoven: Grand Fugue, B-flat major, Op. 133 (Arranged by Weingartner). Rachmaninoff: Piano Concerto No. 2; (Sergei Rachmaninoff) Symphony No. 3. (DM)

December 21. Herman Hans Wetzler: Adagio and Fugue from Quartet in C Minor, arranged for String Orchestra. David Diamond: Symphony No. 1. Rachmaninoff: Symphony No. 3.

December 25, 26. Bach-Boessenroth: Chorale-Prelude, "Credo" ("Wir glauben all' an einen Gott, Schöpfer"). Hindemith: Symphony in E-flat. Strauss: "Also Sprach Zarathustra". Milhaud: Suite Provençale.

December 28. Mozart-Busoni: Overture to "Idomeneo". Busoni: "Indian Fantasy" for Piano and Orchestra; (Egon Petri) "Sarabande" and "Cortège", Studies for "Doctor Faust", Op. 51; Violin Concerto, D major, Op. 35a; (Joseph Szigeti) Two Movements from the Suite, "Geharnischte".

January 1, 2. Glazounoff: Overture on Greek Themes, No. 1. Chavez: Piano Concerto. (Eugene List) Schumann: Symphony No. 2.

January 3. Beethoven: Grand Fugue, B-flat major, Op. 133 (Arranged by Weingartner). Schumann: Piano Concerto, A minor, Op. 54. (Eugene List) Hindemith: Symphony No. 1.

January 4. Bach-Boessenroth: Chorale-Prelude, "Credo". Chavez: Piano Concerto No. 1. (Eugene List) Hindemith: Symphony in E-flat.

January 7, 9. Purcell: "Prelude and Death of Dido" from "Dido and Aeneas". Copland: "Statement for Orchestra". Mahler: Symphony No. 4. (Mona Paulee, Mezzo-Soprano)

January 10. Glazounoff: Overture on Greek Themes, No. 1. Fu-leihan: Pastorale from Symphony No. 1. Kurthy: Scherzo for Orchestra. Brahms: Double Concerto for Violin, 'Cello and Orchestra, A minor, Op. 102. (M. Piastro, J. Schuster) Milhaud: Suite Provençale.

January 11. Purcell: "Prelude and Death of Dido" from "Dido and Aeneas". Brahms: Same as January 10. Fu-leihan: Pastorale from Symphony No. 1. Kurthy: Scherzo for Orchestra. Milhaud: Suite Provençale.

January 15, 16. Verdi: Overture to "Luisa Miller". Brahms: Symphony No. 4. Mozart: Six German Dances (K. 571). Dvořák: "Ein Heldenlied", Op. 111. (FB)

January 18. Verdi: Same as January 15. Haydn: Symphony, G major, No. 13 (B. & H. No. 88). Ravel: "Alborada del Gracioso". Mozart and Dvořák as on January 15, 16.

January 22, 23. Schubert: Symphony No. 5. Mahler: Symphony No. 2 for Orchestra, Soprano and Alto Solos and Mixed Chorus. (The Westminster Choir; Nadine Conner, Soprano; Mona Paulee, Mezzo-Soprano) (BW)

January 25. Mahler as on January 22, 23. Wagner: Prelude and Liebestod from "Tristan und Isolde".

January 29, 30. Mozart-Busoni: Overture to "Die Entführung aus dem Serail". Reger: Violin Concerto, A major, Op. 101. (Adolf Busch) Schubert: Symphony No. 8. Dvořák: Slavonic Dances, Nos. 7 and 5. (FB)

February 1. Same as January 29, 30 except Brahms: Symphony No. 1 instead of the Reger Violin Concerto.

February 5, 6. Menotti: Overture to "The Old Maid and the Thief". Mozart: Symphony, C major (K. 551). Smetana: "Blanik". Wagner: Siegfried's Rhine Journey and Funeral Music, "Götterdämmerung". Strauss: "Don Juan".

February 7. Mendelssohn: Overture to "Zum Märchen von der schönen Melusina". Beethoven: Violin Concerto, D major, Op. 61. (Adolf Busch) Mozart: Symphony, C major (K. 551). Dvořák: Slavonic Dances, Nos. 7 and 5.

February 8. Mendelssohn and Beethoven as on February 7. Menotti: Overture to "The Old Maid and the Thief". Smetana: "Blanik". Strauss: "Don Juan".

February 12, 13. Beethoven: Overture to "Fidelio". Weinberger: "Lincoln" Symphony. Brahms: Violin Concerto, D major, Op. 77. (Jascha Heifetz) (EG)

February 14. Bach: Chaconne (Transcribed for Orchestra by A. Walter Kramer). Brahms: Variations on a Theme by Haydn, Op. 56a. Debussy: "L'Après-midi d'un Faune". Glière: "Marche héroïque", Op. 71. Saint-Saëns: Symphony No. 3.

February 15. Weinberger: "Lincoln" Symphony. Saint-Saëns: Violin Concerto No. 3. (Erno Valasek) Glière: "Marche héroïque", Op. 71.

February 19, 20. C. P. E. Bach: Concerto for Strings, D major (Arranged by Maximilian Steinberg). Copland: "Quiet City". (Harry Glantz, Trumpet; Michel Nazzi, English Horn) Ravel: "Daphnis et Chloé" Suite No. 2. Shostakovich: Symphony No. 5. (SK)

February 22. Corelli: Suite for String Orchestra (Arranged by Ettore Pinelli). Ravel: "Daphnis et Chloé" Suite No. 2. Shostakovich: Symphony No. 5.

February 26, 27. Foote: Suite for Strings, E major, Op. 63. Debussy: "La Mer". Tchaikovsky: Symphony No. 5.

February 28. Corelli: Suite for Strings (Arranged by Ettore Pinelli). Copland: "Quiet City". (Harry Glantz, Trumpet; Michel

Nazzi, English Horn) Ravel: "Daphnis et Chloé" Suite No. 2.
 Shostakovich: Symphony No. 5.

March 1. Debussy: "La Mer". Tchaikovsky: Symphony No. 5.

March 5. 6. Haydn: Symphony in G major No. 92. Dvořák: Violin Concerto, A minor, Op. 53. (Yehudi Menuhin) Goossens: Phantasy for Strings in One Movement, Op. 35. Richard Mohaupt: Symphony No. 1. (EG)

March 7, 8. Vaughan Williams: Overture to the Comedy, "The Wasps" of Aristophanes. Tchaikovsky: Piano Concerto No. 1. (Reginald Stewart) Goossens: Phantasy for Strings in One Movement, Op. 35. Bernard Rogers: "The Dance of Salomé". Pedro Sanjuan: Two Excerpts from the Cuban Dance Suite, "Liturgia Negra".

March 11, 13. Mozart: Symphony, C major, No. 34 (K. 338); Violin Concerto, G major (K. 216). (Zino Francescatti) Vaughan Williams: Five Variants on the Christmas Carol, "Dives and Lazarus" for Strings and Harps. Ravel: "Tzigane", Rhapsody for Violin and Orchestra. (Zino Francescatti) Stravinsky: Suite from "The Fire-Bird". (JB)

March 15. Castelnuovo-Tedesco: Overture, "King John". Lalo: "Symphonie Espagnole" for Violin and Orchestra, Op. 21. (Zino Francescatti) Brahms: Symphony No. 4.

March 19, 20. Vitali-Gibilaro: Chaconne. Schubert: Symphony No. 4. Brahms: Piano Concerto No. 2. (Rudolf Serkin)

March 21. Berlioz: Overture, "The Roman Carnival". Weisgall: Ballet Suite, "Quest". Saint-Saëns: Violin Concerto No. 3. (John Corigliano) Sibelius: Symphony No. 1.

March 22. Collins: Overture, "Sir Andrew and Sir Toby". Delius: "A Song of Summer". Schumann: Piano Concerto, A minor, Op. 54. (Rudolf Serkin) Schubert: Symphony No. 4. Dubensky: Variations and Finale on Stephen Foster Themes.

March 26, 27. Berlioz: Orchestral Excerpts from "Romeo and Juliet", Dramatic Symphony; Two Ballads, "Le Spectre de la Rose", "La Captive". (Kerstin Thorborg, Mezzo-Soprano) Bach-Damrosch: "Pastorale" for Organ (Arranged for Orchestra); Ballad: "The Looking Glass". (Kerstin Thorborg) Beethoven: "Egmont" Overture. (WD)

March 28. Tchaikovsky: The "Nutcracker" Suite; Violin Concerto, D major, Op. 35; (Mishel Piastro) Symphony No. 6. (JB)

March 29. Tchaikovsky: The "Nutcracker" Suite; Violin Concerto, D major, Op. 35; (M. Piastro) Overture-Fantasy, "Romeo and Juliet"; Theme and Variations from Suite No. 3, in G.

March 30. (Benefit Concert for The American Red Cross) The Star-Spangled Banner. Weber: "Der Freischütz" Overture. Beethoven: Violin Concerto, D major, Op. 61. (Yehudi Menuhin) Schubert: Entr'acte from "Rosamunde". Strauss: Waltz, "Artist's

Life"; Overture to "The Gypsy Baron". Sousa: "Stars and Stripes Forever".

April 1, 2. Bach-Barbirolli: Chorale-Prelude, "Wenn wir in höchsten Nöthen sind". Pergolesi: "Stabat Mater". (Women's Chorus, Westminster Choir; Meg Mundy, Soprano; Saida Knox, Contralto) Wagner: Prelude, Transformation Scene and Grail Scene from Act I, "Parsifal". (The Westminster Choir; Herbert Janssen, Baritone; John Gaius Baumgartner, Baritone)

April 5. All-Wagner: Excerpts from "Parsifal" as on April 1, 2; (Julius Huehn, Baritone instead of Herbert Janssen) Excerpts from "Die Meistersinger": Prelude to Act III; Sachs' Monologue, "Wahn,wahn"; Procession of the Guilds; Dance of the Apprentices, Procession of the Masters; Homage to Sachs; Finale. (Julius Huehn; The Westminster Choir) (JB)

April 9, 10. Barbirolli: "Elizabethan Suite". Gretchaninoff: Symphony No. 4. Tchaikovsky: Symphony No. 4.

April 12. Tchaikovsky: Elegy and Waltz from the Serenade for Strings, C major, Op. 48; "Francesca da Rimini"; Symphony No. 4.

April 16, 17. Dvořák: Symphony No. 2. Barber: "Second Essay". Brahms: Symphony No. 2. (BW)

April 19. Barber: "Second Essay". Brahms: Symphony No. 2. Wagner: A Siegfried Idyl; Siegfried's Death from "Götterdämmerung"; Prelude to "Die Meistersinger".

April 22. Beethoven Festival: Missa Solemnis. (Florence Kirk, Soprano; Bruna Castagna, Contralto; Hardesty Johnson, Tenor; Alexander Kipnis, Bass; The Westminster Choir) (AT)

April 24. Beethoven Festival: Overture to "Egmont"; Symphony No. 1; Symphony No. 2.

April 26. Beethoven Festival: "Coriolanus" Overture; Symphony No. 4; Symphony No. 3.

April 29. Beethoven Festival: "Prometheus" Overture; Symphony No. 6; Symphony No. 5.

May 1. Beethoven Festival: "Fidelio" Overture; Concerto for Piano, Violin, 'Cello, C major, Op. 56; (Ania Dorfmann, Mishel Piastro, Joseph Schuster) Symphony No. 7.

May 3. Beethoven Festival: Symphony No. 8; Symphony No. 9. (Florence Kirk, Soprano; Edwina Eustis, Contralto; Hardesty Johnson, Tenor; Alexander Kipnis, Bass; The Westminster Choir)

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